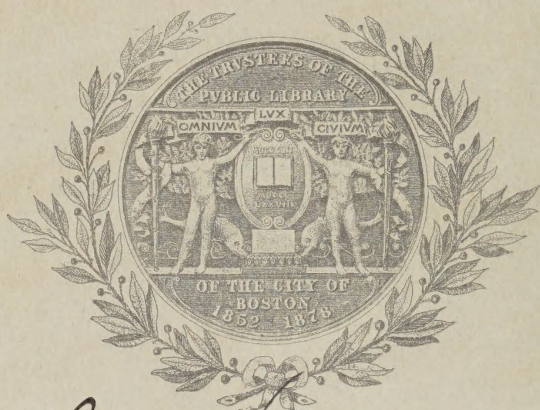


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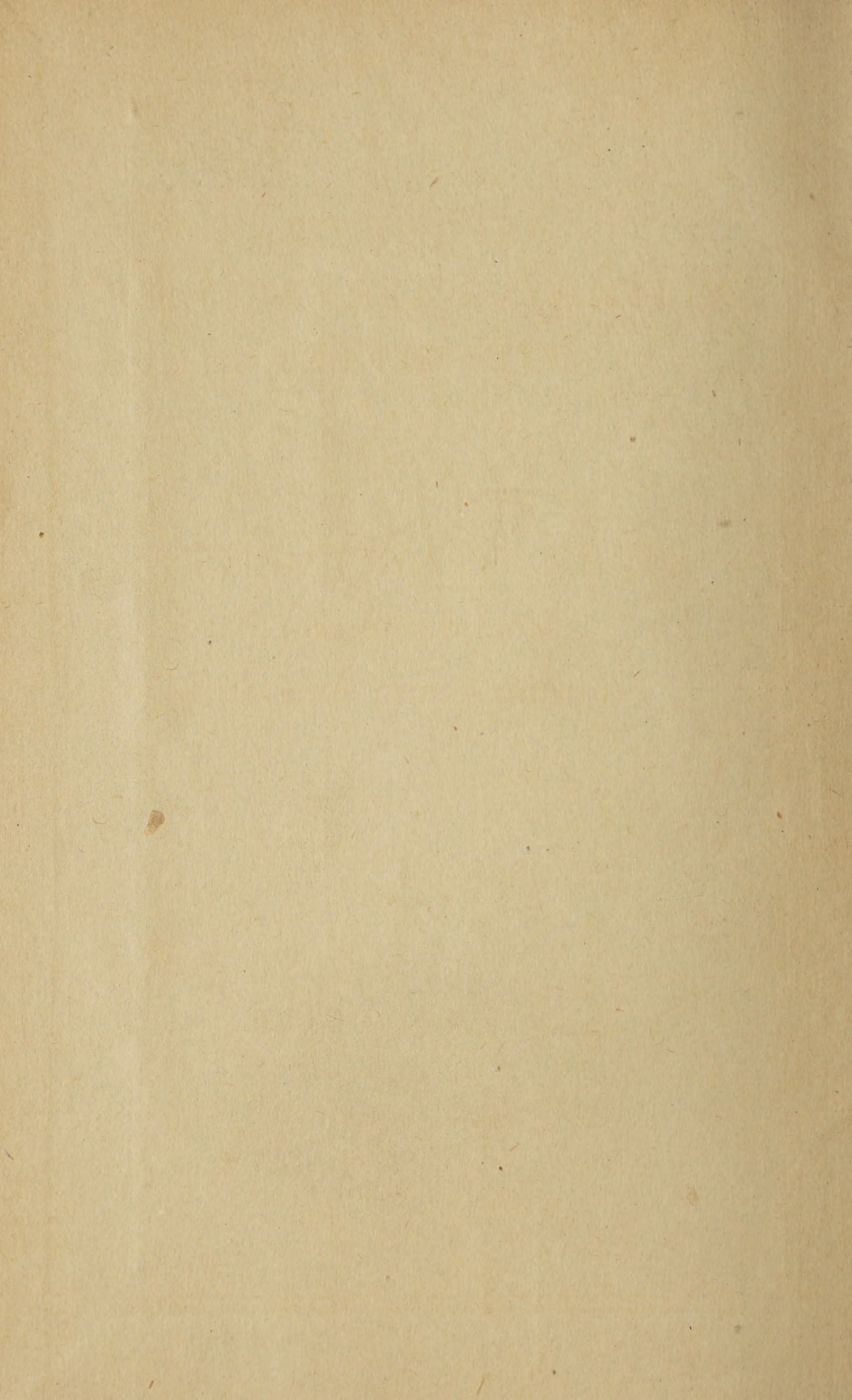


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REPORT OF
MILITARY ENTERTAINMENT
COMMITTEE

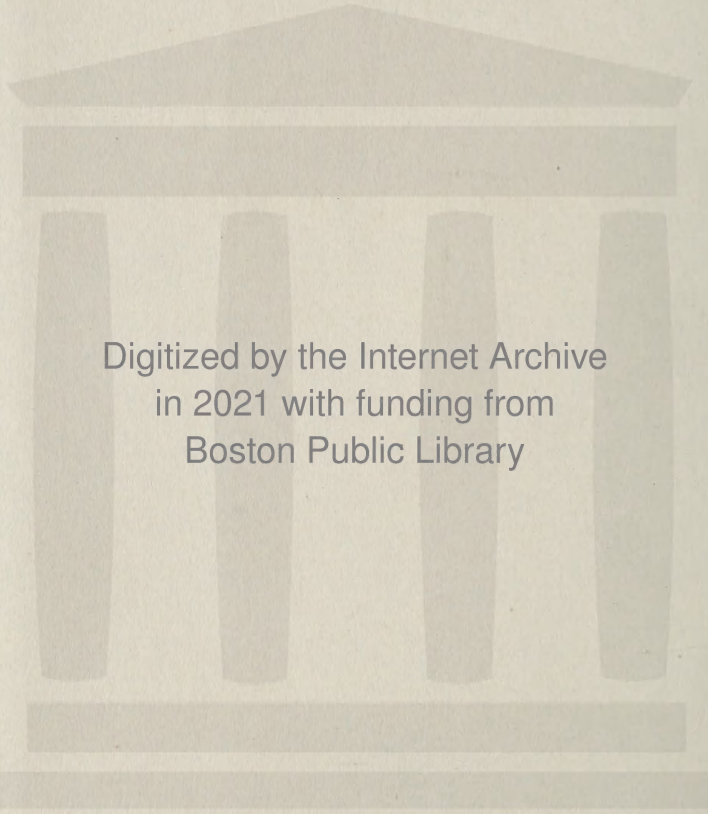
of the

WAR DEPARTMENT
Commission on
Training Camp Activities

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December 31, 1918



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REPORT OF MILITARY ENTERTAINMENT COMMITTEE

of the

WAR DEPARTMENT
Commission on
Training Camp Activities

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December 31, 1918

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**REPORT OF MILITARY ENTERTAINMENT
COMMITTEE
OF THE
WAR DEPARTMENT**

**Commission on Training Camp Activities
December 31, 1918**

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REPORT OF THE ENTERTAINMENT ACTIVITIES

CONDUCTED BY THE

WAR DEPARTMENT COMMISSION ON TRAINING CAMP ACTIVITIES

From April 26th, 1917, to December 31st, 1918

That the Commission on Training Camp Activities early appreciated the value of entertainment by professional companies, is indicated by its action at the first meeting of the Commission, held on April 26, 1917.

At that time, Mr. Clarence F. Perry, was asked to develop the idea of dramatic productions by professional companies at the training camps. Mr. Perry (an associate of Mr. Lee F. Hanmer, a member of the Commission) had already been in conference with officers of the Drama League of New York, and at this first meeting of the Commission gave estimates of the probable expense in connection with dramatic productions in the camps.

Uncertainty with reference to the size of the camps and the questions of expense involved, made it seem desirable to postpone action on this matter for the immediate present—but it was deemed wise to secure all of the facts possible.

Mr. Hanmer and Mr. Perry, held many conferences in the next few weeks with representatives of the Stage Women's War Relief Committee, on dramatic performances, and with Mr. E. F. Seamens of the Allardt Circuit, on vaudeville and motion pictures—who had had a concession at Camp Hughes in Canada, under which a highly satisfactory vaudeville program was carried out.

It was at first thought possible that concessions to professional entertainers might be granted for the various training camps—and this matter was thoroughly investigated.

Due consideration was given to developing a program in these early meetings of the Commission on motion pictures, military bands, singing and dramatics, and in the conferences with the profession, Mr. Perry and Mr. Hanmer represented the Commission.

As early as May 19th a proposition was submitted to the Commission by the Allardt Circuit to build theatres in all of the large camps and to provide theatrical performances, to consist of vaudeville and standard plays, on the concession basis—10% of the gross receipts being turned over to the Commission or camp authorities. Under this plan, admission was to be 15 and 20c.

It was suggested that the buildings might be used on alternate weeks for standard plays by professional companies—in which case 10% of the gross receipts should go to the Allardt Circuit for use of the buildings and facilities.

Thus, at an early date the Commission was confronted squarely with the question of granting a concession on a reasonable basis for the entire Commission entertainment program of the camps, or providing a program of its own and being responsible for its financial success, and otherwise.

The judgment of the Commission was unanimously against granting concessions to any one individual or group of individuals within the Campments—and although no money was at that time in sight, it was decided to make every effort to secure an Appropriation from Congress with which to build auditoriums or buildings which could be used for entertainment purposes in the camps.

In the meantime, Mr. Perry had been perfecting plans for bringing a first-class theatrical company to Ft. Meyer, where an Officers' Training Camp was in operation.

This was done, and an All-Star volunteer performance of professionals was arranged for on June 9th. It was successful and resulted in a net profit of about \$300 which was turned over to the Stage Women's War Relief to go towards the expenses of the actors and actresses.

During these early days, conferences were held in New York with Mr. Otto Kahn, Mr. Augustus Thomas and Mr. Marc Klaw, and others, who had expressed an interest in the theatrical program which the Commission was endeavoring to develop.

At a meeting of the Commission held on June 28, 1917, it was reported that Mr. Marc Klaw (of the well-known theatrical firm of Klaw & Erlanger) was preparing a plan to submit to the Commission.

In the meantime, the question of granting concessions to private amusement enterprises within the camps, had become more and more serious, and after a conference with the Adjutant General's Office, the War Department issued instructions that no concessions should be granted within the camps, and that applications of this sort for the vicinity of a camp should be acted upon by the camp commander and the local authorities.

Following conferences by Messrs. Fosdick and Hanmer with Mr. Klaw, details of a plan for the erection of an amusement hall in each of the sixteen National Army Camps, and the organization in them of a program of standard plays, vaudeville and miscellaneous attractions, were considered.

Tentative estimates for the erection of these buildings were submitted by architects.

The general plans for the entertainment program consisted of a monthly schedule about as follows:

First Week:—Standard plays by professional companies.

Second Week:—Miscellaneous, including such time as might be needed for military drills or lectures by the commanding officer of the camp.

Third Week:—Vaudeville.

Fourth Week:—Miscellaneous. (Repeat)

The Admission charge was to vary from 20 to 25c and this was expected to cover all of the expenses.

It was suggested that a representative committee of theatrical managers and laymen would work under the supervision of the Commission and that a competent theatrical manager would be in charge of each theatre at a camp.

It will be seen that a pretty definite program had been worked out—but that the main difficulty was a lack of available funds to carry on any program approved and to build the necessary buildings in the camps.

Approval was finally granted in August by the Committee on Appropriations of Congress, granting a budget for the Commission of \$500,000 for buildings and equipment to be erected in the Cantonments for entertainment purposes.

Mr. Klaw, who had been chiefly responsible for developing the plans of the auditoriums to be built in the National Army Camps, was appointed by the Secretary of War a member of the Commission on Training Camp Activities and asked to undertake, in co-operation with a committee, the entertainment program in these camp auditoriums for the Commission.

A booking office at 1520 Broadway, in the heart of the New York theatrical district, was opened and has continued to be the New York Headquarters of this department of the Commission's activities.

Thus, a beginning was made in August, 1917, but due to unforeseen difficulties the first of these theatres was not opened until January, 1918.

During all this time it had been felt that the National Guard Cantonments (which were all in the South) would be used only for a few months in the training of troops in the National Guard units and therefore there was really no necessity to provide for an entertainment program in them.

It was soon apparent that these National Guard Camps would be used indefinitely, so negotiations to secure an entertainment program in these camps were opened with the Redpath Entertainment Bureau and with Mr. Paul Pierson of the Pennsylvania Chautauqua Circuit and Mr. Coit of the Coit-Albers system of Cleveland.

As a result of these conferences, it was finally decided to ask Mr. Harry P. Harrison of the Redpath Entertainment Bureau to provide the entertainment in behalf of the Commission for the National Guard Camps.

Mr. Harrison, agreed to furnish tents and provide the entertainment at cost to the Commission, charging a rental agreed upon for the use of the tents and assuming the management of the entire enterprise himself.

About this time, Mr. Harrison and Mr. Klaw developed the idea of "Smileage" books—which were coupon books in denominations of \$1.00 and \$5.00 and used as admissions by the soldiers in the camps to paid entertainments.

An advance sale of these books was made beginning January, 1918, and has continued throughout the year—the total sales amounting to approximately a million dollars.

This work has all been under the direction of Mr. Harry P. Harrison, together with Mr. Harold F. Braddock, who has been the director in Washington.

Approximately a half million dollars of this "Smileage" has been turned in from the camps as theatre receipts.

Although Mr. Klaw was unable to start his program of entertainment in the National Army cantonments until January, 1918, Mr. Harrison, through the use of his tents, was able to provide entertainment in the majority of the Southern National Guard Camps as early as September 15, 1917.

This program (as a separate unit) was continued under Mr. Harrison's management until April 22, 1918, showing a net loss to the Commission of \$114,199.80.

This loss was largely due to the exceptionally severe winter weather (almost unprecedented in the South) and the consequent inability to heat the tents adequately. Great difficulty was also experienced in securing

regularity in routing the attractions, combined with the many other natural difficulties of launching an entirely new program in the midst of strange and untried surroundings.

Although the need for developing something to encourage amateur theatricals among the soldiers in the camps was apparent to the Commission during this period, nothing was positively developed. The matter was discussed at several meetings of the Commission, but investigation led the Commission to believe that little time would be spared by commanding officers to work of this character during the intensive training months.

At a meeting of the Commission on January 18, 1918, it was reported that a Military Entertainment Committee of the Commission on Training Camp Activities had been formed, with Mr. Lee F. Hanmer, Chairman, and Messrs. Marc Klaw, J. J. Egan, H. P. Harrison and J. J. Mayer as members—the latter being Secretary.

In January, 1918, eleven of the Liberty Theatres in the National Army Cantonments were practically completed and in operation, theatre managers were on the ground getting the house staff completed in the camps for the use of the buildings, and professional entertainments were playing in the theatres.

No profit was contemplated from the receipts of the theatre operation, but it was indicated that the receipts would be turned immediately into the organization for securing better talent and better shows and equipment for the theatres in the camps.

As the Commission had secured through favorable action of Congress, more money for the construction of camp auditoriums, it was decided at this time to replace, so far as possible, the tents in the National Guard Camps—including the National Guard Camps at Belvoir and San Juan—with adequate buildings of the Billy Sunday tabernacle type—which, although of a temporary character and having a seating capacity of about a thousand and estimated to cost \$4000 were far superior to the tents which had been in operation. Altogether, twelve of these buildings were authorized at this time.

The results of the entertainment program at this time were discussed and it was reported that the average receipts of the large theatres opened in the National Army Cantonments were about \$1500 a week and showed a slight profit above expense.

On February 21, 1918, the Commission appreciating the necessity of centralizing the control of all of the Commission agencies interested in furnishing entertainment for the camps, appointed Mr. Malcolm L. McBride (a member of the Commission since its inception in April, 1917) to take charge of the whole entertainment program for the Commission, as the directing head of the organization, and to succeed Mr. Lee F. Hanmer, in charge of this work, whose entire time was needed to develop the camp singing program.

Mr. Klaw continued as adviser to the Commission in these matters, but resigned as a Commission member on April 4th, due to the pressure of his personal business.

The Military Entertainment Committee was reorganized and the following members were then appointed to act with:

Malcolm L. McBride, Chairman,
Daniel Frohman,
J. Howard Reber,
Miss Kate Oglebay,
Franklin H. Sargent,
Augustus Thomas.

The development of the program of the Military Entertainment Committee has been the result of careful study by the members of the Committee and from experience gained in developing the different camp programs.

It was quickly seen that the program of Chautauqua entertainment as provided through the tent theatres, was not successful, and it was therefore discontinued.

Under the direction of Mr. J. Howard Reber, the Commission representative in charge of the New York booking office, great care was taken in the selection of professional theatrical companies, as the committee having this matter in charge desired above all, good and clean entertainment for the Liberty Theatres.

All theatrical performances submitted to the New York booking office, were first reviewed with a view of pleasing the enlisted men, and approved by a committee before being accepted and routed through the camps. Every type of performance was given a trial, and as the theatres were built essentially for the enlisted men, those found most popular with them were always given preference by the Committee over those that might have proved more interesting to the officers and other camp workers.

An excellent program of motion picture attractions was developed under the directorship of Mr. E. L. Hyman, and has been very helpful in the general satisfaction and variety of the camp entertainment program.

Since the original sixteen theatres were built, there have been built four additional theatres of the large size, seating 3000, ten of the smaller theatres seating about 1000, and three of the medium size seating about 1650 people; two more have been purchased—one at Camp Sevier, costing \$16,500, and one at Camp Travis, costing \$32,000.

The Theatre Division also took over the management of the Buffalo Theatre at Camp Upton, which is owned by negro bondholders, and purchased a Canteen at Camp McClellan for theatre purposes at a cost of \$2,000; an amphitheatre or auditorium at Las Casas, San Juan, has been constructed at a cost of \$4,800.

On November 11, 1918, the maximum number of theatres were in operation, there being at that time

20 large theatres,
12 small theatres,
2 tents,

Making a total of 34.

At this time there were in process of construction, thirteen theatres, of which construction on nine was stopped on November, 19th.

The construction of Liberty Theatres up to December 31, 1918, has cost the Government \$1,531,894.31, including an equipment cost of \$126,088.60.

The gross receipts from the operation of the Liberty Theatres has been about \$1,500,000, resulting in a net profit of approximately \$110,000.00 from January, 1918, to December 31, 1918—practically offsetting the loss in the operation of the Redpath Chautauqua Circuit from September, 1917, to April 22, 1918.

It is significant to note that the entertainment program as a whole during its operation in 1918, provided a varied program, of professional entertainment by theatrical companies and motion pictures in the camps, and at a price for the most part considerably under what the soldiers would have paid for admission to the same entertainment in the cities.

The conditions confronting the operation of this great enterprise were practically unknown and unprecedented. It has on the whole been most successful and the Commission has the satisfaction of having provided enter-

tainment to practically seven million men who have paid admission to the Liberty Theatres during 1917-1918. That the plan of the C. T. C. A. to give regular professional theatrical entertainment and the latest and best moving pictures to the enlisted men was a success is proven by the fact—with all the free performances offered to them in camp, they supported the theatres so well that they paid all expenses, not only for the performances, but for the running expenses of the theatres and the New York and Washington offices of the Military Entertainment Committee.

Attention is directed to the fact that through the centralization of the house business management in the Washington office, and of the selection of professional theatrical entertainment and moving pictures in the New York Booking office, a uniform policy was adopted as a working basis for the operation of the entire circuit of thirty-four theatres. Without this centralized control in the business management and in the selection of entertainment it is our opinion that the splendid operating results could not have been effected, and in any plan for the future operation of these Camp theatres a similar policy is strongly recommended.

For the cordial co-operation and whole-hearted support given to the Commission's entertainment program by theatre managers, actors, actresses, and the various organizations affiliated with the theatres, as well as the motion picture industry, the Commission on Training Camp Activities extends its sincere thanks; to all the members of the staff in Washington, New York, and the camp theatre managers, with their house personnel, appreciation is gratefully expressed for their loyalty and devotion to the success of the work; appreciation is expressed for the wise counsel and splendid guidance in all matters pertaining to the Commission's entertainment program by Mr. Daniel Frohman, Mr. Augustus Thomas and Miss Kate Oglebay, members of the Military Entertainment Committee.

The Commission especially acknowledges with much gratitude the splendid volunteer work of both Mr. J. Howard Reber, who was in charge of the New York Office as the Commission representative, and of Mr. Franklin H. Sargent, who developed the Department of Dramatic Activities among the soldiers; Mr. R. R. Smith, as Director of Liberty Theatres, in charge of the Washington Office, attended to the active management of the business and financial side, the selection of the theatre managers, construction, etc.; Mr. E. L. Hyman of the New York Office, developed and was in charge of the motion picture program; both Mr. Smith and Mr. Hyman, by their ability and energy, and knowledge of their respective fields of activity, contributed largely to the success of the work.

Early in the Spring of 1918, Mr. Franklin H. Sargent, called to the attention of the Military Entertainment Committee, the need for Soldier Entertainment by the soldiers themselves, explaining that while all that was being done in the way of entertainment for the men in the Liberty Theatres, was excellent, that there would be no Liberty Theatres in France, and that the men would need entertainment over there more than here.

At the request of the Committee, Mr. Sargent then undertook the development of what later was known as the "Department of Dramatic Activities among the Soldiers." Trained professional Dramatic Directors were selected with great care and sent to the camps as civilian aides to the local commanding officer, to have charge of this work in the camps. The object of this work was to train teams of five or more men who could be used as entertainment units overseas for soldier entertainment, so that the military units from regiments down would be self-contained so far as self-entertainment was concerned.

Through a committee composed of Mr. Augustus Thomas and Mr. Austin Strong, one-act plays were gathered and distributed, together with other material, such as wigs, costumes, etc.

The popularity of this work in camp was immediate and its constructive importance at once recognized.

At the time of the signing of the Armistice, twenty-three Dramatic Directors were developing this activity in the principal camps and the enthusiasm and encouragement by the men themselves in this work was unmistakable as an evidence of its importance.

The interest in Soldier Dramatics has been marked throughout all the camps and some notable productions have been given in near Camp Cities under the direction of the Commission's representatives.

(Special Reports of these four Departments—The New York Booking Office, the Department of Dramatic Activities among the Soldiers, the Motion Picture Division, and the Washington Business Office, follow, showing in detail how the work was developed and carried on.)

The spirit of co-operation and determination on the part of all to make the entire program a success, has accomplished these splendid results.

Respectfully submitted,

MALCOLM L. McBRIDE, Chairman,

Military Entertainment Committee.

REPORT OF THE NEW YORK BOOKING OFFICE

Military Entertainment Committee

THEATRE OBJECTS

In building Liberty Theatres in the Cantonments for professional entertainments the object was two-fold: First, keeping up the morale of the soldier by giving him a real touch of city life, relieving his homesickness and discontent, thus making him a better fighting man. Second, lessening the temptation to visit vulgar licentious shows furnished in towns and cities adjoining camps.

To accomplish these objects the basic essential was to furnish such type of entertainment as would be enjoyed by the soldiers, the type that would draw the soldier to the theatre. For no matter how superior the quality or elaborate the productions, had they failed to please the soldier and had he refused to attend the performances, the objects for which the Liberty Theatres were built would have failed.

SOLDIER AUDIENCES

The soldier is a specialized audience—there is none other like him. To ascertain the kind of performance necessary to meet the requirements of this specialized audience was the most difficult problem of the Booking Office of the Military Entertainment Committee. It required many weeks of serious investigation and when solved as well as could be, the next problem was *securing* such entertainment, taking into consideration the limited income of the theatre by reason of the small charge for admission.

The Booking Office had no precedent to guide it, the whole subject had to be largely experimental from the ground up; none of the basic principles of the regular theatrical profession could be applied, the type of audience and all conditions were new.

Some of the main distinctions between a theatre project in the average city and that in the camps are these: In the average city there are a number of theatres producing a wide variety of entertainment both as to style and quality, as well as price, so that one may select from these offerings the kind of performance he most enjoys and can afford to visit. He may select a play of the highest literary quality or the lowest form of burlesque, he may pay \$2.50 a seat or 10c a seat as his preference or pocketbook may dictate. These respective city theatres have a definite clientele that support and appreciate these varied forms of entertainment.

In the camps the theatre conditions were diametrically opposite—there was only one theatre where there had to be presented a type of performance that would as nearly as possible meet the requirements and individual tastes of all classes of men—to accomplish this was virtually an impossibility.

Certain officers and men demanded only the highest type of drama and music of grand opera standard; this class, however, represented but a small

percentage of the camp population. Another class demanded melodrama, while a large proportion accepted any kind of a first-class performance that had broad action and did not require mental exertion.

Again, in many instances, conditions varied materially in different camps. To illustrate: For a number of months the men in Camp Upton and Camp Devens consisted of sophisticated youths of New York and Boston, while later in these same camps the majority of men came from rural communities and many thousands of men could neither read nor write. In certain Southern camps many of the men had never seen a theatrical performance.

These are but a few of the problems that confronted the Booking Office in endeavoring to select the proper type of performances for the Liberty Theatres. The policy of the Office was to present such productions as would make happy and entertain the greatest number of men in the camps, endeavoring to have the production of such quality as to, at least, partially satisfy the most cultured and at the same time so elemental as to be enjoyed by the most ignorant.

THEATRE CONSTRUCTION

In endeavoring to secure such attractions, the physical conditions of the theatres were a further handicap. The Liberty Theatres are large, rough wooden structures with an average seating capacity of 2500 all on one floor. The size of the building and the poor acoustics precluded the possibility of presenting the average drama. No play the least intimate could be considered as the voices of the actors would not carry beyond the first twenty rows of seats.

FINANCES

The financial end also required serious consideration. The War Department had built the theatres, but made no appropriation for financing the performances. The only monies available were the receipts from the small charge for admission out of which had to be paid all expenses of the companies, including transportation, as well as salaries of the operating forces of the theatres. The general admission of 25 cents, with a few reserved seats at 50 cents, meant comparatively small nightly receipts even if playing to capacity, and accordingly necessitated the selection of such companies as could be financed by such an income.

So that this problem may be fully appreciated it need only be stated that \$3000 was an excellent week's business in any Liberty Theatre, and that the actual expenses of a high-class musical comedy were over \$5000 per week.

The receipts of the Liberty Theatres were also materially effected by the constant movements of troops from one camp to another and movement overseas, causing the population of a camp often to vary in a week or two from 50,000 to 5,000—thus a company might play in one camp to \$600 per night and in the next camp to but \$60 per night.

HOUSING

Another serious problem in the early days of operation was the housing of the companies. There were no accommodations in the camps, and in many instances the nearest city was many miles away and could be reached only by motor, necessitating long, weary and expensive rides twice a day over very rough roads. This alone prevented our securing many excellent attractions. The situation at Camp Upton and Camp Dix was fortunately relieved by the Y. W. C. A. erecting and operating comfortable houses for women members of companies, the men of the companies living in barracks furnished by the Commanding Officer. In certain other camps the Commanding Officer furnished comfortable quarters for both the men and women.

POLICY

To meet its various problems the Booking Office made many experiments, and in all of its work had the enthusiastic and practical support and co-operation of the theatrical interests and profession.

GOVERNMENT COMPANIES

At first it was deemed advisable for the Government to organize, finance and tour its own companies. Accordingly three of these companies were secured, the actors accepting reduced salaries and the producers making no charges for their services.

First—"TURN TO THE RIGHT", produced by Smith & Golden, was not a success, its fine comedy proving too refined and intimate for the majority of men in the camps.

Second—"HERE COMES THE BRIDE", a comedy of high calibre with a superb cast, organized for the Government by Klaw & Erlanger, met a like fate.

Third—A high class vaudeville company, organized by B. F. Albee, received considerable support, but financially was a failure.

These three companies had been touring but a short time when it became apparent that many difficulties confronted the plan. In the first instance it was found that productions such as "Turn to the Right" and "Here Comes the Bride," irrespective of their high quality, did not appeal to the majority of the men in the camps, and that some other form of entertainment must be found. There was also the fact that the receipts of a capacity house would not be sufficient to meet the expenses of a first-class company that played *only* the camps, due mainly to the heavy cost of transportation, by reason of the great distance between the camps.

In addition to the three companies mentioned above the Government operated for a few weeks two musical comedies, "HER SOLDIER BOY" and "LOVE O' MIKE." Mr. Lee Shubert organized both of these companies, loaned without cost the scenery and many costumes, and the actors and actresses reduced their salaries to a bare living expense. The productions were superb in every respect, but as the Government was sustaining a substantial loss, due to the heavy cost of transportation from camp to camp and the further fact that many camps were depleted by overseas movement, it was necessary to cancel the tours at the end of eight weeks. The Government in the operation of these companies lost approximately \$30,000, proving that it could not successfully operate its own companies playing *only* the camps.

PRIVATE OWNED COMPANIES

The booking office therefore concluded that the only practical way to handle the situation was to contract with regular road companies to play the Liberty Theatres on a percentage basis of the gross receipts. By this method companies would play cities en route between the camps, thereby absorbing transportation charges. It also enabled the more expensive companies to play the Liberty Theatres irrespective of financial return. Accordingly during the past eight months all attractions, with few exceptions, appearing in the Liberty Theatres, were regular road companies playing on a percentage basis—usually 70% to the company and 30% to the theatre.

In the average camp an attraction played three successive nights. However, a few camps were so isolated as to preclude their receiving all of the regular attractions. In such camps we presented a musical repertoire company, with six or eight changes of bills, these companies remaining in a camp from four to eight weeks.

TYPES OF PERFORMANCES

Months of careful study, experimenting with many types of plays and watching their effect on the soldier audiences in the various camps, enabled the Booking Office to determine the performances most satisfactory to the majority of soldiers. Based on this experience, virtually all performances in the Liberty Theatres during the past eight months consisted of FARCE COMEDY—MUSICAL COMEDY—and VAUDEVILLE.

The above indicates that the average soldier would not patronize the more cultured form of entertainment. There were, however, one or two notable exceptions.

Maud Powell, the noted violinist, appeared in a number of our theatres rendering a strictly classical program, and strange to say, by her superb art, she held large audiences spellbound for an entire evening.

Frances Ingram, the well-known grand opera artist, toured virtually all of the camps, and through her superb art and varied program held large audiences for an entire evening, and was received with the greatest enthusiasm. Other artists, however, equally well-known, proved to be failures.

Note should be made of the apparent difference in the mental attitude of the soldier who attended a free performance in the Y. M. C. A. Hut and a paid performance in the Liberty Theatre. Many an artist received with the greatest enthusiasm in the Y. M. C. A. Hut proved a failure in our theatres, not only because of the size of the auditoriums, but also because of a higher sense of criticism developed for the performance by reason of his having paid admission.

Although a large proportion of the men had to have the most elemental form of entertainment, it nevertheless had to be of the highest quality. It could not be mediocre. The soldier audience in the camp was most critical. The acting and the costumes had to be of the best. Many an audience on Broadway would accept a performance for which it paid \$2.00 per seat, but if the same production were presented in the Liberty Theatres the audience would show its disapproval by walking out—which occurred on several occasions in our early history. We are, however, glad to record that for many months past virtually every performance has been received with the greatest enthusiasm.

Of the three classes of plays above mentioned, the musical comedy had the greatest appeal for the soldier. It is natural that they desired to see girls, but mere girls were not enough—they had to be beautiful girls, beautifully costumed, clever girls, with good voices and who could dance. The principals had to be above the average of road companies in quality, and the whole production had to have dash—snap and “go.” Many a musical comedy on Broadway would have been a failure in the Liberty Theatre.

The soldier also enjoyed good vaudeville, but it had to be of the kind he wanted. He would not accept the bills as presented in many leading city vaudeville houses. A vaudeville bill in a city usually consists of one or two high-priced, well-known acts, the balance of the bill being more or less inferior. The soldier had no interest in names, but every act had to be high-class and of the peculiar variety he appreciated, in addition to which it had to contain a number of girls.

Special mention should be made of the co-operation of B. F. Albee, President of the United Booking Offices, through whom approximately five hundred vaudeville acts volunteered their services during the summer months of 1918, thereby enabling many performances to be given in camps where the small population would not have permitted the booking of regular attractions.

The success of musical comedies and vaudeville in the Liberty Theatres was due largely to the fact that by reason of their broad action they could be seen and heard in all parts of the theatre. Farce comedies also received a substantial amount of appreciation. However, they were materially handicapped by reason of poor acoustics.

REVIEW COMMITTEE

Before accepting any production, it was reviewed by a Committee consisting of James Cushman, Chairman, Charles Jehlenger, E. R. Matthews, John C. Travis, A. T. Thornton, Percy W. Darbyshire and Mrs. Otis Skinner, all of whom are well known in the theatrical world.

The production had to comply with all the standards of the committee—it had to be of required quality as to acting, costuming, scenery, etc., and of the type appreciated by the soldier and void of any suggestive lines and situations. In many instances the committee rebuilt the show by adding certain features and eliminating others. In addition to this preliminary review the manager of each Liberty Theatre was required to make a full report on each attraction appearing in his theatre, so that the committee might know at all times that the performance was maintaining the original standard.

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THE FOLLOWING INSTRUCTIONS WERE ISSUED TO THE COMMITTEE WHO WERE REQUESTED TO REPORT ON EACH PERFORMANCE REVIEWED IN ACCORDANCE WITH THE FOLLOWING BLANK.

TO MEMBERS OF THE PLAY-REVIEWING COMMITTEE

The nature of the entertainment provided for the men in the various camps is peculiar and cannot be judged by such standards as would be required for Metropolitan productions. Although many officers who are keen judges of the merits of the play patronize the offerings in the Liberty Theatres, nevertheless it must be remembered that a large part of the audience is composed of men from the rural districts whose knowledge of the Theatre and of the better types of plays is, at best, limited. In many of the Southern camps, not a small percentage of the men are totally illiterate. While it is of importance to please all elements, it is to the men, however, that the chief appeal must be made, and plays must be selected with this end in view.

The Liberty Theatres seat from 2500 to 3000 persons on one floor. Due to the size of the Theatres and the inferior acoustics, no plays of a purely intimate nature can be given. The general consensus of opinion indicates that the men prefer comedies, farces and musical plays. Melodramas, unless of exceptional merit, should be avoided, as should all plays which tend to have a depressing effect upon an audience. The reviewer should not be influenced by any lack of aesthetic value in the play, and it must be borne in mind that entertainment, and **ENTERTAINMENT** only is the basis upon which to render judgment.

A production need not be elaborate, nor employ the services of well-known "Stars", in order to be acceptable, inasmuch as the price of admission (25c and 50c) is such as to prohibit the presentation of the more elaborate plays. The purpose of the Liberty Theatres is not to uplift, but to entertain the men, and any play which accomplishes this in a clean, wholesome and amusing manner, will prove acceptable.

WAR DEPARTMENT
Commission on Training Camp Activities
Military Entertainment Service
1520 Broadway, New York
J. Howard Reber, Commission Representative

James Cushman, Chairman
Chas. Jehlinger
E. R. Matthews
John C. Travis
A. T. Thornton
Percy W. Darbyshire
Mrs. Otis Skinner

Phone Bryant 21

REPORT OF PLAY-REVIEWING COMMITTEE

Name of Play.....	Recommended.....	()
	Doubtful.....	{ }
	Not recommended.....	()
Type of play.....	Where reviewed.....	
Producer.....		
Date of report.....	Signed by.....	

1. Is the play interesting?.....
2. Is it humorous?.....
3. Is the play decent?..... If not in what regard?.....
4. Does it offend any religious, racial or national faith or conviction?.....
- If so, in what respect?.....
5. Is the acting good, medium or bad?.....
6. Is the play of such nature as to "get across" in the large Theatres?.....
7. Did the play have special appeal to the men in the audience?.....
8. Does the play carry a production?..... If so, is the scenery new or shabby?.....
9. Are the costumes new and clean?.....
10. If a musical play:—
 - a. How many in the chorus?.....
 - b. Are the girls pretty?.....
 - c. Do they dance well?.....
 - d. Do they sing well?.....
 - e. Have the principals good voices?.....
 - f. Is the music pleasing?.....
 - g. Is the libretto pleasing?.....
11. Remarks:—.....

SUNDAY PERFORMANCES

Performances have been given in the Liberty Theatres nightly, including Sundays, for the past year. At first there was a question as to the advisability of Sunday performances. However, the necessity was soon demonstrated. Sunday was a holiday for the soldier, and if they had not been furnished satisfactory entertainment in the camp, they would have flocked to the nearby cities for some form of recreation. Usually the theatres in the cities were closed, and they were compelled to walk the streets, subject to the temptation of the only trade plying on Sundays—viz.: VICE.

ATTENDANCE

It is estimated that approximately thirty-three and a third per cent of the men in the camps attended the Liberty Theatres—a certain proportion were absent on leave—others on duty, while others did not have the price of admission or took no interest in the theatre.

NEW YORK OFFICE

The heart of the theatrical business is in New York. It was therefore found necessary in order to procure the proper attractions and secure the closest co-operation of the theatrical managers to open an office at 1520 Broadway, New York City, from which point all of the activities of this Department have been conducted. A staff of experienced theatrical men was organized with Hollis Cooley as Booking Manager and Mrs. Georgie Fox as office manager. However, in June, 1918, the office was reorganized, and Harry O. Stubbs, a prominent actor-manager, was engaged as Booking Manager and J. H. Hill as his assistant, Mrs. Fox remaining. The vast experience and enthusiasm of Mr. Stubbs and the untiring energy of Mr. Hill contributed materially to the success of this Department. Vinton Freedley for many months rendered valuable volunteer service as assistant to the Commission Representative in Charge, retiring only to enter the military service. The members of the Military Entertainment Committee rendered valuable service at all times. However, special mention should be made of Mr. Daniel Frohman, who visited the office daily and through his practical suggestions guided its policy.

PUBLICITY DEPARTMENT

The Publicity Department, organized and operated by DeHull N. Travis, assisted materially in the successful operation of the booking office, by at all times keeping the public, as well as the theatrical interests, informed as to its objects and aims.

THEATRICAL CO-OPERATION

All the theatrical interests have shown the greatest interest and sympathy with the undertaking, and have contributed much practical assistance. Their services are sincerely appreciated by the Military Entertainment Committee.

PERMANENT RESULTS

The results have proved so satisfactory that the War Department has decided to continue the operation of theatres in all the permanent army camps.

ANALYSIS OF ATTRACTIONS

An analysis of the attractions that appeared in the Liberty Theatres during the year 1918 is as follows:

Musical Comedies.....	44
Farce Comedies.....	13
Comedies.....	9
Comedy Drama.....	6
Drama.....	3
Musical Stock.....	7
Miscellaneous Shows.....	20
Vaudeville Companies.....	184

Attached to this report is a list of all attractions that appeared in the Liberty Theatres during the year 1918.

J. HOWARD REBER,

Commission Representative in Charge Booking Office.

ATTRACTIONS PLAYING THE LIBERTY THEATRES DURING 1918

MUSICAL COMEDIES

A Trip to Chinatown.
Kittie Francis Co.
The Mimic World.
Oh Lady, Lady.
Chin Chin.
The Love Mill.
Queen of the Movies.
Little Miss Manhattan.
Love O' Mike.
A Bit O' Broadway.
Some Baby.
Her Soldier Boy.
Little Pink Devil.
Million Dollar Doll.
Have A Heart.
Rock and White Revue.
Girl O' My Heart.
Furs and Frills.
There She Goes.
Stop, Look and Listen.
Flora Bella.
The Beauty Shop.
When Dreams Come True.
Very Good Eddie.
Princess Pat.
Step Lively Girls.
Tick Tock Girl.
Oh Baby!
The Bride Shop.
The Better 'Ole.
Pretty Baby.
Oh, Boy!
So Long Letty!
Flo Flo.
Watch Your Step.
Fads and Fancies.
Keep Smiling.
Yankee Princess.
The Kiss Burglar.
Come On In.
May Ward Company.
The Beauty Squad.
Love and Kisses.
The Only Girl.

FARCE COMEDIES.

Bringing Up Father.
Hans und Fritz.
Charley's Aunt.
Mary's Ankle.
Twin Beds.
His Bridal Night.
A Pair of Sixes.
Parlor, Bedroom and Bath.
Sick-a-Bed.
Mutt and Jeff.
Fair and Warmer.
Here Comes the Bride.
Henpecked Henry.

COMEDY DRAMA.

The Little Teacher.
Turn to the Right.
The Brat.
Friendly Enemies.
May Robson.
Pollyanna.

COMEDIES.

Liberty Comedy Co.
Believe Me Xantippe.
The Naughty Wife.
Nothing But The Truth.
A Marriage Made in Heaven.
Daddy Long Legs.
A Little Bit Old Fashioned.
It Pays to Advertise.
An Imaginary Invalid.

DRAMA.

Everywoman.
The 13th Chair.
Trail of the Lonesome Pine.

MISCELLANEOUS.

Nora Bayes.
Francis Ingram.
Harrison Concert Company.
The Lambs Gambol.
Duncan's Dancers.
Reynold's Minstrels.
Al Field's Minstrels.
Coburn's Minstrels.
Carter the Magician.
Andrew Mack.
Al Wilson.
Maud Powell.
Rhoda Royal Circus.
Circusland.
The Mikado.
My Irish Cinderella.
Miura.
Marie Dressler.
Great Blackstone.
Darktown Follies.

MUSICAL STOCK.

Le Roy Company.
Billy Allen Company.
Marcus Musical Company.
La Salle Stock Co.
Orpheum Follies.
Mitchell Stock Co.
Max Bloom Co.

VAUDEVILLE.

Maud Tiffany Co.
Mercedes All Star Co.
Metropolitan Vaudeville Co.
Francis Vaudeville Co.
Acme Vaudeville Co.
Wakefield Vaudeville Co.
Rose & Curtis Vaudeville Co.
Lew Hearn & Bonita Vaudeville Co.
Martini Vaudeville Co.
Trans-Oceanic Vaudeville Co.
Liberty Vaudeville Co.
The Beauty Brigade Co.
The Vaudo Comedy Co.
Road Vaudeville Companies No. 1 to 19.
170 Special Vaudeville Companies played various Camps.

FROM: FRANKLIN H. SARGENT, Chairman, Department of
Dramatic Activities Among the Soldiers.

TO: MALCOLM L. McBRIDE, Chairman, Military Entertainment
Committee, Commission on Training Camp
Activities.

SUBJECT: Report of Department of Dramatic Activities Among the
Soldiers—to December 31, 1918.

Prior to May, 1918, all entertainment in the Military Camps, with the exception of very occasional Shows gotten up by the Soldiers themselves, all Camp entertainment was furnished from outside civilian sources; either (1) by professional companies in the Liberty Theatres or (2) by volunteer performers, individual or in groups, in the Y. M. C. A. Huts and K. of C. and other halls or (3) by Moving Pictures in both Liberty Theatres and in the Huts. The smaller entertainments, given in the smaller auditoriums, were of very unequal and entirely unstandardized merit, ranging from presentations by artist performers to most inefficient attempts by amateurs, not seldom the latter.

The presentations by Soldier Talent were mostly of Vaudeville and Minstrel variety, with occasional short sketches. As the volunteer stage manager of one of these soldier affairs explained on being questioned as to the ability of his cast to carry a certain little playlet,—“Oh, but we do it so badly!”—meaning that the interest and humor depended largely upon the very crudity of the actors. Now and then a group of colored soldiers would do well in a Minstrel Show, or a white contingent obtain respect and applause for its revival of some old “turns” by soldiers who had been professional vaudeville men.

There has usually been a sufficiency of professional entertainers, but they were allotted no time for rehearsals, had no official recognition or support, except incidentally and at times from the Chaplains and Y. M. C. A. officials, who were the only entertainment advisors in Camp. Insufficient leadership was the greatest lack in the entertainment efforts among the soldiers.

The Commission on Training Camp Activities had appointed Athletic Directors, Song Leaders and Boxing Instructors for the Camps with beneficial results. These representatives of the Commission, while known to be specialists in their respective departments, had neither experience nor knowledge in organizing and directing dramatic performances.

In one or two Cantonments, such as Camp Custer, Michigan, and the Aviation Training Station, Kelly Field, Texas, as instances, professional coaches were employed by private subscription. These were few and far between.

Such was the situation when the Commission on Training Camp Activities through its Chairman, Raymond B. Fosdick, and its Chairman of the Military Entertainment Committee, Malcolm L. McBride, conceived the project of encouraging and organizing entertainments by the Soldiers themselves under competent direction.

A special Department of Dramatic Activities Among the Soldiers was formed and on May 16, 1918, the first Dramatic Director was appointed in Camp Meade, Maryland. At the time of this report, December 31, 1918, twenty-three Dramatic Directors are employed in as many camps under the following official staff.

DEPARTMENT OF DRAMATIC ACTIVITIES AMONG THE SOLDIERS

Franklin H. Sargent, Chairman
John C. Travis, Vice-Chairman
E. E. Diestel, Assistant Chairman.

MANUSCRIPT DIVISION

Augustus Thomas, Chairman
Austin Strong, Librarian.

CLERICAL STAFF

Lucille Crow, Executive Secretary
Eleanor Radford, Registrar.

While a system of Entertainment by the Soldiers themselves suited to Military procedure was readily conceived and established, its success depended largely upon an elasticity sufficient to meet changing and different conditions of the camp personnel.

Much depended upon the ability and adaptability of the Dramatic Director who was necessarily to become the Camp Entertainment Organizer.

Only professional men of high standing, with large theatrical experience and effective personalities, were selected as Directors. These men without exception made personal sacrifices of business interests and salaries, from purely patriotic motives, to fulfill their desire to contribute their best to the great cause. The work of organizing and directing entertainments for and by the soldier boys in an open-hearted, humanitarian spirit, and in the free open air of camp life, appealed to the vigorous manhood, keen sensibilities and versatility of these theatrical art experts.

The Dramatic Director ranked in camp as Civilian Aide to the Commanding Officer. His living room, office and store room were either in the Liberty Theatre or in special quarters arranged near by,—and his board was in the Officers' Mess.

CAMP DRAMATIC DIRECTORS

Employed from May 16, 1918 to December 31, 1918.

DIRECTOR	CAMP	DATE BEGAN	DATE LEFT
Rochester, W. R.	Meade, Md.	May 16, 1918	
Boteler, Wade	Travis, Tex.	May 20, 1918	
Brooks, Geo. V.	Funston, Kans.	May 22, 1918	Sept. 30, 1918
Prescott, Jno.	Devens, Mass.	Oct. 1, 1918	
Neville, Harry	Taylor, Ky.	May 27, 1918	Aug. 11, 1918
Hart, J. M. E.	Grant, Ill.	May 24, 1918	Dec. 31, 1918
Clark, Barrett	Pike, Ark.	May 30, 1918	
Herbert, Geo.	Humphreys, Va.	June 14, 1918	Sept. 30, 1918
Grant, Edw. S.	Custer, Mich.	June 13, 1918	
	Wheeler, Ga.	July 18, 1918	Dec. 23, 1918
Dalton, Test	Gordon, Ga.	Dec. 23, 1918	
Lloyd, Rollo	Logan, Tex.	July 20, 1918	
Hackett, Norman	Taylor, Ky.	Aug. 12, 1918	
Carroll, R. F.	Dix, N. J.	Aug. 19, 1918	
Boshell, J. A.	Sevier, S. C.	Aug. 24, 1918	
Pemberton, Hy	Dodge, Iowa.	Aug. 26, 1918	Dec. 19, 1918
Walsh, Ph. K.	Funston, Kans.	Sept. 3, 1918	
Curtis, Jno. A.	Greenleaf, Ga.	Sept. 7, 1918	
Harris, Elmer	Wadsworth, S. C.	Sept. 16, 1918	
Bradley, Frank	Bowie, Texas.	Sept. 25, 1918	Dec. 30, 1918
Leftwich, Alex.	Jackson, S. C.	Oct. 14, 1918	
Stovel, Rex	Beauregard, La.	Oct. 14, 1918	
Gross, Philip	Humphreys, Va.	Nov. 4, 1918	Dec. 20, 1918
Stafford, Harry	Greene, N. C.	Nov. 5, 1918	
Angeles, Bert	MacArthur, Tex.	Nov. 8, 1918	
Hadfield, Harry	Gordon, Ga.	Nov. 8, 1918	Dec. 15, 1918
	Sherman, O.	Nov. 12, 1918	

Many of the Dramatic Directors served in camps other than the one to which they are regularly assigned. Director Rollo Lloyd of Camp Taylor, Ky., at West Point; Director Elmer Harris of Camp Bowie, Texas, at Kelly Field; Director Philip K. Walsh of Camp Greenleaf, Ga. at Camp Forest, and others.

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PROGRAM OF DUTIES OF DRAMATIC DIRECTORS

1—Entering Camp.

- (a) Presenting Credentials, Headquarters.
- (b) Settlement in Quarters and in Mess, in Office and with store-room.
- (c) Securing information in re previous Soldier Entertainments or planned to be given.
- (d) Learning kind of Entertainment liked and kind disliked.

2—Conferences.

- (a) With Morale Officer.
- (b) With other officers related to Entertainment plans.
- (c) With other Commission Leaders, (Athletic, Song, Boxing.)

- 3—Immediate Direction.** Help or advice, if needed, of any worthy entertainment in progress of preparation by the Soldiers.
- 4—Requesting the Official Appointment of an Orderly.** Preferably a stenographer or typewriter, as clerical assistant;
- (a) To examine the Qualification Record or other Cards (or to compose a new card) of all men in Camp.
 - (b) To make up list of all registered entertainers, stating name, any serial number, town, state, original nationality, remarks, Company assigned to and talent, (in special detail as to its nature and the man's professional experience.)
 - (c) And deliver same to Dramatic Director.
- 5—Obtaining the Special Detail** of all entertainers to report to the Dramatic Director, in as large groups as suitable to the Military rules:—
- (a) To meet the Dramatic Director.
 - (b) To listen to explanatory talk by Dramatic Director.
 - (c) To be tried out by Dramatic Director.
- 6—Organization of Professional Entertainers** into as many Regimental Units as seem practicable to keep in rehearsal.
- (a) Including as suitable for future operations in overseas stages and auditoriums, from 6 to 12 men in each Unit.
 - (b) Including Actors, at least one female impersonator, (better two) and Vaudeville performers of varied characters.
 - (c) Obtaining Official permission to transfer men from one Regiment to another to complete proper cast of each Unit;
 - (d) As a minor Unit, two men selected from each Regimental Unit group as the story tellers, reciters and jokers, to be serviceable, even in the trenches and in the field.
- 7—To Complete and Replenish Units.**
- (a) Transferral by Official sanction of men from the Depot Brigade to fill in gaps and enforced absences or departures by transferral of regular Unit men. (Understudy system.)
 - (b) "Try-out" rehearsals by Dramatic Director, or Amateur Talent.
 - (x) which apply through posted notification and call for volunteers.
 - (y) on investigation.
- 8—Pending Completion of Entertainment Units.** Selection of a sufficient number of the best entertainers for the entire Division for a Liberty Theatre performance.
- 9—Rehearsals Daily.** (1½ to 3 hours) According to numbers and kind of talent available to the following; (noted in the natural order of development).
- (a) A Vaudeville program, or
 - (b) A Minstrel show, or
 - (c) A Musical farce or Burlesque, or
 - (d) A long play.

- 10—Between Times.** Supervision of and aid to Morale Officer in co-ordinating all Entertainment in Camp, given
- (a) By Soldiers' initiative
 - (b) By other Commission Leaders, (Song, Athletic, Boxing)
 - (c) By the Y. M. C. A., K. of C. and J. W. B.
 - (d) By casts of Officers
 - (e) In combination with moving picture entertainments.
(Entre act numbers.)
- 11—Selection of Unit Leaders** (Soldiers) for each Regimental Group—for white and for black, for men of English speech and for those of Foreign tongue.
- (a) To act as Assistants to Dramatic Director.
 - (b) To take charge, when so directed or needed, of rehearsals.
 - (c) To assume all details usual to the Assistant Stage Mgr., in a professional theatre.
- 12—Rehearsals Begun.**
- (a) With at least one Entertainment Unit.
 - (b) Subsequent rehearsals of other Units until ten are in operation.
- 13—Said Dramatic Director** to be made a Sergeant, on recommendation by Dramatic Director, and Morale Officer, after careful test of fitness as Leader.
- 14—Direction of His Entertainment Unit** to be assumed by the Sergeant Leader after Unit has shaped into good working order, under the advice and supervision of the Dramatic Director.
- 15—Number of Performances**—in following order:
- (a) of Units, (usually Vaudeville) (after a few weeks, weekly, later daily)
 - (b) of Minstrel and Burlesque (Monthly)
 - (c) of large ensemble shows (tri-monthly)
 - (d) of entre-act Moving Picture number (Occasionally)
- 16—Female Talent Added to Casts from Neighboring City**—only occasionally outside or in Camp and when approved by Morale Officer and permitted by Command.
- 17—Place of Performances.**
- (a) Liberty Theatre
 - (b) Y. M. C. A. Huts
 - (c) Mess Halls
 - (d) Hospitals, Hostess Houses, Barracks, etc.
 - (e) Out-of-Doors Theatre
 - (f) On Moving Trucks.

18—Benefit Performances to be given for Regimental Fund or in conjunction with some other cause, by Official request or permission.

- (a) If for Regimental Fund, Morale Officer, Treasurer of moneys, expense account rendered by D. D. and Bank account kept, full statement of such accounts, like all other operations of D. D., rendered also to Chairman of Department of Dramatic Activities Among the Soldiers, N. Y. Office of the Commission.
- (b) If for combined Benefits, Regimental Fund to receive percentage of proceeds for expenses and Regimental Fund.
- (c) All accumulated moneys belonging to and remaining with the given Regiment as its entertainment capital.

19—Costumes, “Properties” and Scenery.

- (a) Costumes, “Properties” and Scenery are to be obtained when possible through a Committee formed by the War Camp Community Service in the near-by City.
- (b) Costumes, etc., when not obtainable by this means, may be borrowed, hired or bought in the neighboring city, after approval by the Chairman of the Dramatic Department in N. Y. City.
- (c) Costumes, etc., when not procurable in any way from the neighboring city are to be requisitioned to the N. Y. Office of the Commission.
- (d) All costumes, wigs and “Props” delivered by the N. Y. office are the property of the Commission on Training Camp Activities and must be returned to the N. Y. office of the Commission.
- (e) All rented materials sent from the N. Y. Office must be returned immediately after performances.
- (f) All plays and printed material sent from the New York Office (when not rented) and not donated to the soldiers directly, are the property of and are to be retained as the permanent property Wardrobe of the Camp.

20—Plays, Sketches, Minstrels, Jokes, Monologues, Recitations, Music, Wigs and “Make-up” material will be furnished without cost on requisition to the N. Y. Office.

21—Plays, Music, etc., For Overseas’ Use are sent from the N. Y. Office on request either to the Dramatic Director or directly to the men individually listed, before the latter leave Camp. Further requisition will be honored from the other side also.

22—Dramatic Directors Desiring Liberty Theatre Dates for soldier performances are to apply for them one month in advance from the local Liberty Theatre Manager, who, in turn, sends word to Mr. J. Howard Reber in the New York Office, 1520 Broadway, for confirmation and decision. In case of Box Office receipts for such Soldier affairs, \$40 is charged for performance for use of the large Liberty Theatre and \$20 for the smaller Liberty Theatre. No charge is made if no money is to be received for admission. The Dramatic Director expects use of Orchestra, service of men and assistants free, under such circumstances.

- 23—A Booking System** in the minor entertainment Auditorium is needed under the direction and council of the Morale Officer, Dramatic Director, the Commission Leaders and Organization Secretaries.
- 24—The Limited Service Men** might have organized Units for service solely and exclusively overseas.
- 25—Incidental to the Duties of the Dramatic Director** are:
- (a) Many instructions in English, in Diction, in Deportment, Playwriting, Debating.
 - (b) Lectures by invited Celebrities.
 - (c) Entertainment by distinguished Entertainers and Actors.
 - (d) Community entertainment such as story-telling, limericks, new words for old songs, recitations, tableaux, magic, etc.
 - (e) Assistance in direction of entertainment in nearby Fields, Camps, Forts, etc., where there is no regularly appointed Dramatic Director when permitted by the Commission and the Commanding Officer.
- 26—The More the Dramatic Director** can be aided in mixing with the men, in talking with and to the men individually and collectively, the more surely can he find out what they can do, what entertainment they want and give them what they want and should have.
- 27—The Number and Length of Rehearsals.** The mode of conduct of the same and the character of performances must vary with the personnel of each Camp and the temperament and experienced knowledge of the Dramatic Director. His is an Art, not an automatic or mathematical science. The process varies with the temperaments of all involved. The Dramatic Director must be, for good results, just as in every well conducted theatre, an absolute master in authority in full control of his own rehearsals and processes, though amenable to advice and suggestion. The execution must be solely his. No one in Camp is competent to instruct or give orders to him as to method or means of procedure in his work. He is an expert and should be respected as such. In rehearsals and in performances there can be but one man in command.
- 28—All Operations are Subject to Military Discipline** and under the Commanding Officer's authority and permission.

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COMMISSION ON TRAINING CAMP ACTIVITIES

Department of Dramatic Activities Among the Soldiers

PRELIMINARY REPORT OF DRAMATIC DIRECTOR, CAMP _____

(Rendered at end of first week's service)

Dramatic Director.....

Military Divisions:—

New in Camp?.....

How long there?.....

How long to stay?.....

How divided (with numbers in each Company)?.....

Regiments?.....

Divisions?.....

Proportion of Troops, colored?.....

Proportion of Troops, white?.....

How much entertainment do the soldiers have in Liberty Theatres?.....

Through the Y. M. C. A?.....

Through K. of C.?.....

Through outside private sources?.....

What entertainments given by the soldiers before your arrival?.....

Under whose leadership?.....

How successful?.....

How useful as nucleus for your plans?.....

How were you received?.....

By the Command?.....

By the Officers?.....

By the Soldiers?.....

Do you find any adverse influence?..... If so, what?.....

And how to be met?.....

General attitude of Officers and men towards visiting shows and plays?.....

Towards self-organized entertainment among the Soldiers?.....

What kind of entertainment is liked in the camp?.....

What kind is disliked?.....

Are your arrangements in camp satisfactory?.....

First; personal accommodations?.....

Second; Official co-operation?.....

Third; Opportunity for selecting talent?.....

Fourth; Time detailed for rehearsals and meeting?.....

Commanding Officer's decision about your uniform?.....

What steps seem to you most necessary?.....

(a) Immediately?.....

(b) In the near future?.....

Remarks:—.....

WEEKLY REPORT OF DRAMATIC DIRECTORS

Camp..... For week ending..... 191...

Commanding General.....

Dramatic Director.....

What regiment Units are you occupied with?.....

What Company Units have you planned for?.....

Daily Operations for the week ending.....

(Give hours and kind of service and include schedule of rehearsals)

What performances have been given? (enclose programs).....

With what result?.....

What future program planned?.....

General plan for the next week, ending..... 191...

List of plays and sketches in mind.....

What material—(plays, sketches, costumes, props, make-up materials) may be needed?.....

Have you found any function in improving speech, delivery or action of men, outside of theatricals?.....

Do the officers and soldiers understand our purpose in furnishing work for them?.....

Remarks:.....

The soldier, in the first stages of his camp life, is under restriction and called upon to perform new and more or less uncomfortable duties. He needs to be cheered from the outset. He enjoys, like college boys, the performances by his fellows. His morale is thereby heightened.

Such performances in Camp have been considered not merely temporary and local but preparatory to formation of groups of entertainers with repertoire of plays and materials to be eventually used abroad. The plan has been, in short, to form in the U. S. A. Camps, and keep intact as far as possible, Entertainment Units for continuance in France. This has necessitated formation of small or large Units in each Company or Regiment, with Soldier Leader in each who is usually, or is made, a Sergeant. This has been the main practical purpose of Regimental and Company Entertainment Units, to continue automatically and without expense, overseas.

Great judgment has been exercised by the Directors in making such combinations of entertaining talent as might be suitable for all contingencies from story-telling, monologues and amusing "stunts" available even for the trenches—to casts of short plays, vaudeville, minstrel shows and musical farces with choruses or long comedies for "back of the lines."

Important developments of the Unit System have been inaugurated by Director Neville of Camp Grant, Illinois, which other Directors have also carried into effect; namely:

- (1) Permanent Detail of Camp Entertainers.
- (2) Organization of men, who are Entertainers, in Limited Service and Development Battalions for traveling Theatrical Units overseas.

The Director at first finds it necessary to make use of volunteer talent, and his first entertainments are necessarily of vaudeville and lightly amusing character. Minstrel shows, musical farces, the monologue, recitation and programs of like nature are more easily gotten up and receive more ready response than more carefully and studiously organized performances of plays.

Gradually the interest of the performers and of the soldier audience is stimulated into more shapely and dramatic programs—the introduction of comedy and dramatic sketches, and after a little, full programs entirely of one-act plays, with perhaps a little vaudeville and musical relief between the acts, and even long plays, condensed as a whole and modified and cut in certain scenes.

Not only does the soldier, in sustaining his physical courage and submitting himself to the routine and hard military drill of the camp, need entertainment which will furnish him at least occasional forgetfulness of his present labors and the great task ahead of him on the battlefield,—but his mental control and spiritual motive can be helped by the plays in which he takes part or which he witnesses. For this reason the musical farce is apparently in favor both here and in France. Tragic, classic and sentimental plays prove to be of distressing rather than distracting character. It is known that there is a change that takes place in the mind and character of our soldier men when they reach the battleground and are engaged in actual warfare; a sobering, a concentration and balance of faculties which it would seem might be inculcated in camp, preparatory to their great enterprise "Over There".

In brief, the idea presented was that the soldier performances could be of value for something more than a show for show's sake, and contributory to the great purpose of our whole undertaking—the helping of the morale of the soldier character through careful analysis and study of the soldier mind and the soldier needs.

Report of Austin Strong, Librarian of the Manuscript Division of the Department of Dramatic Activities Among the Soldiers.

December 31st, 1918.

I have the honor of submitting the following report of the work accomplished by the Manuscript Division of the Department of Dramatic Activities Among the Soldiers.

At the time when the first Dramatic Directors were being appointed, I had an interview with Mr. Franklin H. Sargent and Mr. John C. Travis, Chairman and Vice Chairman respectively, and found at this first meeting that the few Dramatic Directors already in the Camps were writing in to the office demanding play material suitable for the soldiers to act in themselves. Most of the material on hand printed by the play publishers we found to be so old-fashioned as to be out of date for the modern tastes of our virile young army. It was suggested we form a Manuscript Division to read and buy the best of printed plays, keep them always in stock to meet this growing demand from our Dramatic Directors and the soldiers and sailors themselves. It was further suggested that we appeal to the American Dramatists to give us their plays free of royalties, and also to send in one-act plays suitable to camp and field conditions, i. e.:—plays that were simple, not requiring too much scenic and property accessories, and above all as far as practicable for male characters only. Realizing that if a good manuscript came in it would take a large staff of stenographers to typewrite enough copies and parts to send to the different camps and Overseas, we further decided, as it would prove cheaper in the long run, to print a Service Edition of short comedies, such as the men would enjoy. These to be printed in fairly large type, in pocket size booklets.

We laid the matter before Mr. McBride, who instantly gave us his full support, giving us an appropriation of \$5000 a year, and so the Manuscript Division was formed; Mr. Augustus Thomas was appointed Chairman and I, the Librarian.

I first wrote to all the leading dramatists asking for one-act comedies and met with a prompt and patriotic response. Mr. William Gillette gave us all his printed plays free of royalties; so did Mr. Roi Cooper Megrue, Winchell Smith, R. H. Burnside and many others. Sanger & Jordan, play agents, gave us a loyal support and sent us over 100 manuscripts to read, and we owe a debt of gratitude to the play publishers themselves, who most patriotically gave us all their material at fifty percent discount;—Messrs. Samuel French, Julius Witmark and George F. Baker Publishing Companies.

Through Mr. Augustus Thomas, I appealed to Mr. E. F. Albee, the head of the United Booking Office of the American Vaudeville Profession. He immediately sent word to all the theatrical journals, at his own expense, throughout the United States.

Through the Publicity Department and also through the Vigilantes, I appealed to the American public, asking for plays, comic skits, jokes, etc. Manuscripts came pouring in from all over the country. These had to be read, indexed, catalogued, acknowledged, accepted or returned to the authors. It is the pride of the Division that no manuscript was lost.

We decided that two out of three must like a play before it could be printed; the three being Mr. Sargent, Mr. John C. Travis and myself and later Mr. Diestel. We found many difficulties; the plays were either too serious, too dull or the female roles too important for our needs. Our policy was not to print plays to uplift the soldiers or educate them, but print honest, rollicking comedies with rough, clean humor that the men would really enjoy.

Orders were sent out to the Dramatic Directors to form entertainment units in each regiment as far as possible, and as soon as these were formed and ready for Overseas, we supplied them with dramatic material. Besides printed plays we bought 1000 copies of Mr. James Madison's "Funnybones". These were found very useful, as they are booklets containing minstrel jokes, sidewalk patter and vaudeville farces. They contained the kind of material that men could use to get up a show overnight.

Arrangements were made with the Franklin Press to print our plays. We found that they were serviceable, efficient and economic.

SERVICE EDITION

No. 1—"DRUMS OF OUDE"—by Austin Strong. Published July 29, 1918. This play was chosen as it had met with success in the trenches, being played by the English Tommies in the well-known Amateur Company called "The Crumps." It is an Anglo-Indian military drama in one act. Scene—Interior of Palace in Northern India. 6 men. 1 woman.

No. 2—"BLOOD MONEY"—by Curtis Dunham. Published July 31, 1918. Play in one act. Scene—Consulting room in Dr. Carver's modern and expensive private hospital. 4 men. 1 woman. A satire on the medical profession.

No. 3—"THREE ROGUES AND A RASCAL"—by Wilna Wigginton. Published July 31, 1918. A play in one act. Scene—A room in a police court. A sleepy magistrate is sitting behind a high desk. A dim light burning and sprawling shadows play over the walls. 4 men. This was an ideal play for our needs and met with great success in the camps.

No. 4—"DORMITORY GIRLS"—by Edward A. Paulton. Published August 9, 1918. One act play. Scene—Dormitory in a young ladies' boarding school. Two rows of beds, five beds in each row. 9 girls. 2 men. This play is very funny when the girls are played by men.

No. 5—"CROOKS"—by Nathan Kussy. Published August 12, 1918. One act. Scene—Library in Mr. Losner's residence on Riverside Drive. Mahogany furnishings, bookcase along wall with busts of Shakespeare, Dickens and other literary men upon them. 5 men. This is a very clever farce which has been most successful in our camps. It was played in Camp Humphreys before twelve thousand men in the open air theatre, and was received with great enthusiasm.

No. 6—"THE MAN UPSTAIRS"—by Augustus Thomas. Published August 9, 1918. One act. Scene—Apartment of Mr. and Mrs. Ruggles. 2 men. 3 women. This play had a successful run in New York City.

No. 7—"FOR SHE'S A JOLLY GOOD FELLOW"—by Captain Rupert Hughes. Published in September, 1918. One act. Scene—Country road running through an autumn forest. A sign post with a sign: 6 miles to Quincy—6 miles to Dover—DANGER. 1 woman. 5 men.

No. 8—"WHEN DANNY CAME MARCHING HOME"—by Edgar Selwyn. Published September 4, 1918. One act. Scene—Kitchen of Harrington home. In center of stage is table with chair on either side. 2 men. 2 women. This farce was played in England with great success.

No. 9—"THE KNAVE'S MOVE"—by Major William Brown Meloney. Published October 4, 1918. A serious melodrama in one act. Scene—square room consisting of nondescript chairs, old fashioned card table, and on the upstage side of the table a high-backed leather covered chair. 4 men. 1 woman.

No. 10—"WEDDED TO HER ART"—by William E. Brandt. Published September 27, 1918. With music by Willard Goldsmith. An operetta in one act. Scene—Drawing room in the mansion of Patricia's father, with piano and telephone. 1 man. 1 woman. This is a little operetta with all the music photographed down to a small scale, and printed in booklet.

No. 11—"MRS. CLANCY'S CAR RIDE"—Edward Ellis and Edith Ellis Baker. Published October 21, 1918. One act farce. 1 woman. 2 men, talking characters. Passengers pantomime characters. Scene 1—Interior of Mrs. Clancy's shanty in the Bronx. Scene 2—Interior of a street car. This is an Irish farce and lends itself splendidly to our needs.

No. 12—"THE CRIMSON COCOANUT"—by Major Ian Hay Beith. Published November 22, 1918. NOTE—This play was printed for us specially by Walter H. Baker & Co., of Boston. We wrote to Major Beith in England, who is most happy to give us this play for the use of the American men. This play, I think one of the funniest comedies ever written.

No. 13—"MARSE COVINGTON"—by George Ade. Published October 30, 1918. Scene—Gambling room or hall way in a gambling house. Very little furniture other than a hatrack and sideboard with decanters. 5 men characters. A very fine touching one act play, that met its first success at the Lamb's Club Gambol.

No. 14—"DETECTIVE KEEN"—by Percival Knight. Published December 13, 1918. 4 men. 1 woman. A very fine one act detective comedy. Scene—A well furnished drawing room, hall passageway with hatrack and table for visitors' cards. Door up stage L. Door down stage L. Door right 1.

No. 15—"A CURE FOR JEALOUSY"—by George V. Hobart. Published December 4, 1918. 3 men. 2 women. Scene—A sample room in the Kismet Hotel in Tokpeka. This is a well known Lambs' Gambol.

No. 16—"MADISON'S BUDGET"—Special Uncle Sam Edition for soldiers and sailors. Published January 18, 1919. This is a small collection of a Negro Minstrel Skeleton, a farce, a monologue, and original act for two men entitled "THE HIGHEST BIDDER," also a novel set for two men "THE DAYS GONE BY".

No. 17—"THE FIREMAN'S PICNIC"—by George M. Cohan. Published January, 1919. A well known comic opera in one act.

No. 18—"BUD'S BABY"—by Edwin Holt. For two characters. To be published in January, 1919.

We also started to print an edition of Service Comics, short farces, beginning the edition with No. 501. As they are on single sheets, we could easily offer 3,000 of each.

No. 501—Famous ragtime Burlesque of the drama "Common Clay". Burlesque by George M. Cohan.

No. 502—"BEFORE THE CEREMONY"—by Charles Horwitz—a duologue. A vaudeville sketch. 1 woman. 1 man.

We sent Mr. Winthrop Ames, who took charge of the delivery of manuscripts Overseas, over 6000 plays to be distributed by him through his agents in Paris. We supplied not only our Dramatic Directors and their Overseas Units, but Naval Stations all over the United States, battle ships, hospitals and individual soldiers, who came or wrote for the material.

When the armistice called a halt to our work, we had left on our hands a surplus of plays. Mr. McBride decided that instead of continuing the work here we transfer it to Mr. C. H. Gifford, Entertainment Director of the Navy. So we sent him 10,203 copies, leaving 100 copies of each of the Service Edition to be used in the future for Dramatic Directors still left. We also have on hand for use for our Directors a certain stock of printed material, music, manuscripts, etc. We also, through the kindness of Mr. Hyman, have been able to send Overseas 10,000 songs and orchestrations.

I would like to say before ending this report that I owe a debt of gratitude to the Theatrical Profession and hope that the Government will take some notice of their splendid, unflinching patriotism. They have answered loyally every demand that we made on them. I beg to remain,

Yours respectfully,

AUSTIN STRONG, Librarian.

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In many of the camps our Dramatic Directors have been able to get all the professional entertainers permanently detailed to them for theatrical purposes. In this connection it is notable that only men of professional experience were found to be ready and efficient as Camp Entertainers. Amateur talent proved useful in only a few individual instances. An exception to this statement should be made that the Negro Soldiers were more quickly serviceable as entertainers within the range of vaudeville and minstrelsy. Not only Revues and Minstrel Shows but the Gilbert and Sullivan Light Operas were given with casts of Colored Soldiers, particularly in the Southern camps by Negro Entertainment groups and, rarest of all, two Negro play wrights were developed in the process of Camp Dramatic Activities.

As protagonous of the camp, the Directors' duties were manifold; as playwrights, writers, musicians, orators, toastmasters and directors of dances, banquets and social events.

For illustration; Director Boteler of Camp Travis originated a plan of wonderful utility—"The Cheer Up Wagons"—portable stages on large Army trucks, giving many performances in one night in different parts of the camp. Director Carroll of Camp Sevier helped establish a large Camp Library,—Director Harris of Camp Bowie organized orchestras,—Director Stovel of Camp Humphreys founded an Arts and Crafts Workshop,—Director Bradley of Camp Jackson made his own scenery and costumes with aid by the Camouflage Department.

Various portable scenery inventions were made, the most important of these being the design of Austin Strong, Librarian of the Department. It consists of a portable set of burlap hangers and scantlings that can be rolled up into two bags, Director Clark of Camp Humphreys used simple screens for the same purpose.

Costumes were usually secured through the cooperation of the War Camp Community Service. A wardrobe of costumes, etc., is now established in most of the camps.

A large stock of wigs, nearly 500, bought through Oscar Berner of New York, was kept in the New York office and sent out to the camps on requisition. Boxes of make up material were also furnished as needed.

An Entertainment Fund through receipts from Soldier Entertainments given in camp and more especially from performances in City Theatres was usual.

Several theatre stages and auditoriums were designed and constructed by Directors, notably one by Director Neville of Camp Grant in the Officers' Club House, removable in twenty minutes; another by Director Walsh of Camp Greenleaf for out door shows; by Director Herbert of Camp Custer in several of the sleeping quarters; by Director Brooks of Camp Devens in the Mess Halls and by others in the Barracks, Base Hospitals.

Elaborate systems of Talent Registry were formulated in all camps, the most complete being that of Director Hart of Camp Pike. A complete record of all entertainments of every kind was kept at each camp and in the New York central office.

The Director also obtained co-operation from different Camp Organizations, as in Director Hadfield's (Camp Sherman) last production, in which he employed two K. of C. and three Y. M. C. A. workers, the head of the Red Cross, and two Chaplains to play Napoleon and Lincoln respectively.

Ladies from the neighboring towns sometimes, though rarely, took part with the soldier casts. Nurses sometimes took part. Occasional Pageants or large Ensemble Shows were produced, such as "Floradora" by Dramatic Director Leftwich of Camp Beauregard, and the Victory Pageant organized and produced by Director Gross of Camp Greene in Charlotte, N. C. For the latter every talent in Camp was called in requisition,—The officers, camp associations, town authorities and social leaders were organized as officials, chairmen and committees.

The number of performances given in camp varied naturally. Director Brooks at Devens, for instance, gave nightly performances in the Barracks from 6.30 to 9.30 P. M., giving every night all over camp eight or ten plays, burlesque, operatic tabloids and minstrel shows. Eight shows in one evening was his record. Director Curtis of Camp Wadsworth gave on Thanksgiving

Day twelve different entertainments in as many Mess Halls. Directors Herbert of Custer and Stafford of MacArthur gave frequently sixteen entertainments weekly in Company Barracks. Eight or ten performances per week was a high average.

A fair illustration of the working plan is explained by Director Harris of Bowie:—

“Beginning Monday, a recreation period of two hours a day will be afforded the men on the governments’ time. It will be from three in the afternoon on through the mess hour. On Monday, the Y. M. C. A. will give a show at the Liberty at which 1400 men will be entertained. On Tuesday the K. of C. will give a show. On Wednesday the Base Hospital Unit which I have just organized will give a show. On Thursday the Jewish Welfare will give a show. On Friday I shall give one. Thus during the week 7000 men will have from an hour to an hour and a half each of free entertainment. Details will be so arranged that the men will not repeat. Before each show the Song Leader will hold fifteen minutes mass singing. And this program will continue as long as the Camp holds together, according to the present schedule.”

In the most difficult camp in the country, Camp Funston, Director Pemberton reported at the lowest tide of activities, audiences of 7000 per week.

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RECORD OF CAMP PERFORMANCES MAY 16th, 1918, TO DEC. 31st, 1918

(CAMPS)	Weeks in operation	Total No. performances	Comedies and plays	Musical plays	Vaudeville and Minstrel	Given in Camp	Given out of Camp.
Devens, Mass.....	13	54	13	2	39	44	10
Dix, N. J.....	19	65	6	1	58	51	14
Humphreys, Va.....	27	55	21	0	34	51	4
Meade, Md.....	32	78	0	3	75	74	4
Greene, N. C.....	8	4	0	2	2	2	2
Jackson, S. C.....	11	33	3	1	29	31	2
Wadsworth, S. C.....	15	45	0	0	45	41	4
Sevier, S. C.....	18	37	4	4	29	34	3
Wheeler, Ga.....	22	11	0	1	10	10	1
Gordon, Ga.....	7	6	0	3	3	4	2
Greenleaf, Ga.....	16	39	7	4	28	39	0
Beauregard, La.....	11	7	0	4	3	3	4
Pike, Ark.....	31	89	7	0	82	82	7
MacArthur, Tex.....	7	41	1	0	40	41	0
Bowie, Tex.....	13	21	0	0	21	20	1
Logan, Tex.....	23	35	5	0	30	25	10
Travis, Tex.....	32	94	1	0	93	79	15
Funston, Kans.....	32	60	10	0	50	54	6
Sherman, O.....	7	19	2	0	17	17	2
Dodge, Iowa.....	16	7	0	1	6	7	0
Taylor, Ky.....	20	40	5	0	35	39	1
Custer, Mich.....	24	30	1	7	22	23	7
Grant, Ill.....	30	78	24	2	52	54	24
Total.....	435	948	110	35	803	825	123

It takes between two and three weeks for a Director after entering his camp to prepare and make his first productions.

A quarantine of several weeks stopped all performances and productions.

A large ensemble or musical play, employing many in cast and requiring extensive rehearsing, is equal in importance to many small vaudeville entertainments and properly reduces the number of performances in a given camp.

Where the traveling truck plan has been used the number of performances has been greatest, as at Camp Travis and Camp Pike.

The record of performances speaks for itself, but it necessarily cannot include innumerable details of operations accomplished by the Dramatic Directors in their capacity of entertainment organizers of their various camps. Constantly performers were secured by them and sent where they could be of special use—at Officers' Clubs, Hospitals, Y. M. C. A. and K. of C. benefit entertainments in surrounding towns. Of these no record is included in the chart and statement, (page 35) as they were incidental and not kept on file. Theatrical Units for patriotic work, such as Liberty Loan drives, were formed. In fact many of our Camps would never have been represented in big Cities theatrically had it not been for the Dramatic Directors. Considerable instruction was rendered by the Dramatic Directors individually, in classes, etc. in improving the diction, manner and delivery of soldiers and officers. The directors, themselves, delivered speeches for the Liberty Loan drives and on many other occasions—raising funds for the Red Cross, United War Workers' Campaign and in the encouragement of a Morale among the soldiers in the Camps.

The growing importance and advantage of the new Morale system, under the command of Brigadier General Munson, was a most marked factor in Camp Dramatic Activities. This is notable in the gain made by the perfected system and co-operation between the Morale Officers and the Dramatic Directors in the conduct of all camp entertainment. The Morale system was able to co-ordinate the civilian agencies with the Military to maintain a central office, establish a central booking plan, regulate finances and expenses within the Camp, group entertainers in one company with necessary privileges, secure transportation, arrange variety, enforce censorship and cover all details of organization and promotion of entertainments in the camps.

The introduction of a constructive Entertainment policy in the camps and in the Military organization was necessarily at first an experiment. It has become not only so perfected, but so influential that its permanency as a part of the organization in Military camps is assured. The work of Dramatic Directorship has infused in the Military system a warmth and appreciation among the soldiers and has added a human interest and spirit to the disciplinary processes of Military rule. It seems to have been the one great touch of human nature that was needed in developing the best resources of the soldier character and power. That this result will become permanent and will grow in its influence and value is the conviction of all the active workers in the Department of Dramatic Activities Among the Soldiers. A thorough system of organization for the work has been accomplished and is in active operation. Activities of the Department have increased constantly and proportionately and are still increasing in the extent of the work and the number of Camps involved.

The present situation shows a compact, co-operative plan in connection with the Liberty Theatres, Song Leaders and Athletic Directors.

The result of all the work of the past eight months, while valuable in the number and variety of performances and incidental operations, is practically most important in its formation of Entertainment Units, which in the future should become more and more exact and permanent, resulting in the establishment of Companies that will perform not only locally, but travel from Camp to Camp, both in this country and abroad.

The whole consensus of argument in favor of the work of this Department must lie, however, in its success educatively, in improving the spirits, the thoughts and the supply of recreation for the soldiers.

I am pleased to announce that in consequence of my resignation as Chairman of this Department on and after January 2nd, 1919, Mr. Harry Neville, formerly Dramatic Director of Camp Grant, Illinois, will become the Chairman of the Department of Dramatic Activities Among the Soldiers, by appointment of the Commission on Training Camp Activities.

Respectfully yours,

FRANKLIN H. SARGENT, Chairman,
Department of Dramatic Activities Among the Soldiers.

FROM: EDWARD L. HYMAN, Director Motion Picture Division
TO: MALCOLM L. McBRIDE, Chairman Military Entertainment Committee, Commission on Training Camp Activities:
SUBJECT: Report of Picture Division to December 31, 1918:

Prior to July 1918 very few motion pictures were presented in the Liberty Theatres. In the larger theatres, formerly known as the Blue Circuit, the pictures "OVER THE TOP" and "MY FOUR YEARS IN GERMANY" were shown, whereas, in the smaller theatres, known as the Red Circuit, pictures were booked out of the New York Office by Mr. Moreland Brown.

On July 10, 1918, a meeting of the Military Entertainment Committee was called by the Chairman, Mr. Malcolm L. McBride, and the appointment of Edward L. Hyman was made as Director of Pictures to take charge of the selection and distribution of all pictures to be exhibited in the Liberty Theatres.

The first step taken by the Picture Division was to make a special arrangement for the pictures to be shown in the Liberty Theatres.

Special low figures were given to the Commission on Training Camp Activities for pictures to be played in the Liberty Theatres by the following concerns:

Famous Players Lasky Corporation,
Select Pictures Corporation,
Goldwyn Pictures Corporation,
Fox Film Corporation,
Pathe Exchange,
General Film Company,
Paralta Pictures Corporation,
Metro Pictures Corporation,
First National Exhibitors' Circuit.

No restriction was placed upon the Commission as to the age of pictures to be received, etc.

Arrangements were then made to have Mr. Matt Whitham, Manager of the Liberty Theatre, Camp Wheeler, transferred to Atlanta, Ga., to act as Booking Representative for pictures to be played in the following camps supplied out of Atlanta:

Gordon, Wheeler, Sevier, Hancock, McClellan, Jackson.

Mr. Henry Schoenstadt was sent to Dallas, Texas, to do similar work for the following camps:

Bowie, Sill, Pike, Logan, McArthur, Kelly, Field.

Edward L. Hyman took care of the picture dates for the camps near New York City, viz.—Upton, Dix and Merritt and the general supervision of pictures played in all the Liberty Theatres. On account of the peculiar location of the following camps each of the respective managers acted as a Picture Representative, booking such pictures as were suggested by the Picture Division:

Beauregard, Custer, Grant, Dodge, Devens, Meade, Lee, Funston, Sherman.

Bulletins were issued from time to time to the Booking Representatives and Liberty Theatre Managers. The Booking Representatives being apprised of new concerns accepting our minimum figure for their pictures, and a list of additional pictures requested by the Picture Division to be booked into the Liberty Theatres in their district. It was firmly understood by everyone connected with the Picture Division that the Liberty Theatres must be beyond criticism as to the type of pictures offered. No salacious or suggestive pictures, or pictures that would tend to lower the morale of the soldiers were to be presented.

The following is the list of some of the feature pictures offered in the Liberty Theatres which will give an idea as to the calibre of motion pictures desired by the Commission:

D. W. Griffiths	{ HEARTS OF THE WORLD INTOLERANCE THE GREAT LOVE THE GREATEST THING IN LIFE TO HELL WITH THE KAISER MY FOUR YEARS IN GERMANY OVER THE TOP THE UNBELIEVER THE KAISER, BEAST OF BERLIN MY OWN UNITED STATES THE HUN WITHIN
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and the latest releases featuring such stars as Charlie Chaplin, Douglas Fairbanks, Wm. S. Hart, Charles Ray, Wm. Farnum, Elsie Ferguson, Mme. Nazimova, Geraldine Farrar, Norma Talmadge, and others.

The Liberty Theatre Managers' Bulletins urged them to advertise as extensively as possible their motion picture programs, and to endeavor to secure soloists in camp to sing on the evenings pictures were played.

The general admission price for motion pictures in the Liberty Theatres is ten cents. In the event of an extraordinary feature-picture being offered, and where the cost exceeds our usual rental, the admission is to be 10c and 15c.

Through the co-operation of Mr. Chas. S. Hart, Director of Films, Committee on Public Information, the Picture Division received a copy of the first and second releases of the Official Government Pictures "PERSHING'S CRUSADERS" and "AMERICA'S ANSWER". Both of these pictures were run in all of the Liberty Theatres before being returned to the Committee on Public Information.

Our arrangement for "HEARTS OF THE WORLD" called for the usual Liberty Theatre prices of 25c and 50c, this picture being played on a percentage basis,—in some camps 60-40 and others 65-35 and 70-30.

This difference in percentage occurred because no one Griffith organization controlled all the United States, but were restricted to a certain territory. This made it imperative to close negotiations with various Griffith agencies.

"HEARTS OF THE WORLD" in many instances played at the Liberty Theatres at the usual Liberty Theatre prices quoted above, before it was played in the larger cities adjoining the camp where an admission ranging up to \$1.50 was charged.

This picture was shown at the Liberty Theatre, Camp Upton, while it was still being presented at the 44th St. Theatre, New York City, under this same difference in admission prices.

The largest receipts for a motion picture was taken in at the Liberty Theatre, Camp Jackson, last Thanksgiving Day, when with a matinee and evening performance the receipts amounted to \$1068.00. "HEARTS OF THE WORLD" was the attraction.

On September 26, 1918, Mr. Geo. Kleine, President of the George Kleine Motion Picture Corporation, notified us that he had issued instructions to all of his branch offices to rent the super-picture "THE UNBELIEVER" free of charge to the Liberty Theatres.

Motion pictures are the attractions at the Liberty Theatres from 25 to 33½ per cent of the time, pictures being the substitute attraction when legitimate shows are not available and when the camp is more or less depopulated. Taking also into consideration that motion pictures are shown at the Y. M. C. A., K. of C., and other welfare organizations in the camps free to the soldiers, the Liberty Theatres are up against keen competition with their motion picture programs. However, there is a daily attendance of approximately 650 soldiers at each performance, thus completely justifying our belief that a program of pictures selected with the viewpoint of good entertainment and of late releases would be self-supporting and would please the soldier audience.

At a special performance of the film entitled "TO HELL WITH THE KAISER" at the Liberty Theatre, Camp Pike, the following report was made by the Manager in regard to the conscientious objectors:

"Herewith is report on special morning performance of "To Hell with Kaiser" held for conscientious objectors in this camp at the suggestion of Major Keiffer, former Camp Adjutant. This matinee, Thursday, September 5th, was attended by all of the conscientious objectors in camp under a general order from Headquarters.

Several of the Officers of the Headquarters Staff, headed by Major Keiffer, suggested its use as propaganda to convert the conscientious objectors into fighting men. In accordance with their request we secured the picture from the Little Rock Theatre in which it was running during the week and exhibited it at this morning's performance, accompanied by a talk and running comment by Major Keiffer. At the conclusion of the performance six of the conscientious objectors in attendance signified their change of attitude and expressed their willingness to become fighting men. At the present writing this number has been increased to fifteen and in the course of a few days this number may still be increased.

Due to the results of this picture in the theatre recommendations will be made by Headquarters of this camp to Washington suggesting the use of the picture "To Hell with the Kaiser" and other like propaganda pictures for the purpose of making fighting men out of conscientious objectors".

During the Fourth Liberty Loan Campaign special short-length films were made by the leading stage and screen celebrities to assist the Liberty Loan. Through the co-operation of Mr. Frank R. Wilson, Director of Publicity, a copy of each star's appeal was delivered to the Picture Division.

Ten of these pictures were linked together adding titles between them and producing a five-reel picture. This was not done so much with the object of boosting The Liberty Loan, but rather with the purpose of showing the boys in the training camps through the country why this Nation was in the war and to put the spirit of Victory in everyone

The film made its first showing at Camp Devens, Mass., and there it made a wonderful record. Manager Chappell of the Liberty Theatre wired Mr. Hyman:

"Had to give three shows today with the Liberty Loan Film. Camp Devens is Going Over Top With One Million Dollars. Even German Prisoners Bought Bonds."

Very truly yours,

EDWARD L. HYMAN,

Director Picture Division.

LIBERTY THEATRE DIVISION

Introductory

The following report embraces an account of the Theatre Division and its activities from its beginning to and including December 31, 1918, and sets forth detailed information as to the direction of the Liberty Theatres, house management, advertising and financial policies, and construction and maintenance of the Liberty Theatre buildings. The records and progress sheets given herein are copies of those used in standardizing the work of the Theatre Division and as the subjects covered differ widely no attempt at coordination has been made.

LIBERTY THEATRE DIVISION

Washington, D. C.

Business Administration

Malcolm L. McBride, Chairman.

R. R. Smith, Director Liberty Theatres.

H. O. Pierce, Assistant Director.

F. R. Megan, Supt. Maintenance and Construction.

Major H. A. Stuart, Q. M. C., Military Inspector.

Miss N. M. Beach, Chief Clerk.

Three stenographers.

Thirty-one theatre managers.

Average 22 men on staff in each theatre—682.

Total personnel, Theatre Division, 721.

Administration of New York Booking Office

1520 Broadway

J. Howard Reber, Commission Representative in Charge.

Harry O. Stubbs, Booking Agent.

J. H. Hill, Assistant Booking Agent.

E. L. Hyman, Motion Picture Service.

DeHull N. Travis, Publicity.

In addition there are six stenographers and clerks. Total personnel, eleven.

At this date, December 31, 1918, there are thirty-one theatres in operation. Five theatres are closed in camps which are being abandoned.

This Record and Standardization compiled

by

Miss Nelle M. Beach,

Chief Clerk.

Under the direction of

R. R. Smith,

Director Liberty Theatres,

War Department

Commission on Training Camp Activities,

Washington, D. C.

LIBERTY THEATRE DIVISION

At a meeting of the Commission on Training Camp Activities held June 28, 1917, Mr. J. J. Mayer, then Secretary of the Commission, was assigned the duty of looking after the business administration of the Liberty Theatres, under the direction of Mr. Fosdick and Mr. Hammer. Mr. Marc Klaw became active in the management of the Liberty Theatre Division on August 24, 1917, and under his direction Mr. Mayer continued the business management of the theatres until March 2, 1918, when Mr. R. R. Smith was appointed Director of Liberty Theatres.

On April 15, 1918, Mr. H. J. Rupert was appointed Assistant Director of Liberty Theatres, resigning May 15, 1918. Mr. D. N. Travis was then appointed to this position, resigning on July 15, 1918, to take up the duties of Publicity Director for the Liberty Theatre Division, in the New York office. On July 17, 1918, Mr. H. O. Pierce was appointed Assistant Director, and was still acting in that capacity on December 31, 1918.

Mr. Allen C. Minnix was assigned Supervisor of Maintenance and Construction on February 15, 1918, and was succeeded by Mr. F. R. Megan, on October 5, 1918.

RECORD OF MILITARY INSPECTION SERVICE

In April, 1918, on the suggestion of Mr. McBride and Mr. Maling, Captain P. G. Hoyt was assigned to the Theatre Division as Military Inspector by the Quartermaster Corps, of which Brigadier General Lord is the head. This assignment was made for the purpose of getting into standardized form our audit of accounts and relations between the Liberty Theatres and the camp authorities. On account of assignment to duties overseas, Captain Hoyt was relieved of his duties with the Theatre Division about June 11, 1918. At the suggestion of General Lord, Major (then Captain) H. A. Stuart was appointed for duty in place of Captain Hoyt, his assignment becoming effective on June 12, 1918.

Major Stuart has audited the accounts of Theatre managers at various dates, and has made complete lists, on regular Quartermaster's forms, of all property purchased by the Commission, and given on memorandum receipt by the Camp Quartermaster to the Theatre manager, it being understood that all property listed on the Quartermaster Property Reports, was in proper form for being turned over to the Camp Quartermaster, and that when the Theatre manager or Major Stuart took a receipt in full for the property, the Commission on Training Camp Activities was thereby relieved from any further responsibility.

As Major Stuart visited the various Liberty Theatres, he audited financial statements and accounts of Theatre managers. It was also his duty to give aid in the matter of securing transportation for Liberty Theatre managers and companies playing in the Liberty Theatres, and to help in securing such assistance from military authorities as the theatres should have for proper operation. Major Stuart has visited all Liberty Theatres. His work has been of definite aid in establishing mutual understanding between the Liberty Theatre and the military authorities in the camps.

LIBERTY THEATRE MANAGERS

Theatre managers are appointed by the Director of Liberty Theatres, to serve for an indefinite period and at any theatre to which they may be assigned or transferred.

Managers are appointed at a salary of \$125 for the first month's service, and \$225 per month thereafter. Men experienced in the management of theatres are chosen, and after being appointed are assigned for understudy work with the manager of one or more Liberty Theatres already in successful operation. This is done in order that they may come in touch with the peculiar conditions surrounding the operation of a camp theatre, before undertaking the work themselves.

Up to \$150 per month, the salary of each manager is paid from the Quartermaster's Department, the balance being paid from theatre funds through the Commission on Training Camp Activities.

In a few instances Assistant Managers have been employed, where the work of the theatre demanded. The salary of the Assistant Manager is \$125 for the first month, and \$150 per month thereafter, paid from the Quartermaster's Department.

Attached is a list of the Liberty Theatres showing the managers employed at each theatre, to this date, with dates of their respective assignment, transfer or release.

THEATRE MANAGERS

Camp	Manager	Appointed	Relieved	Transferred-Remarks
Custer.....	E. W. Fuller.....	1-1-18	12-31-18	
Devens.....	Maurice Greet..... Harry Chappell..... R. D. McNeill.....	1-1-18 7-2-18 9-17-18	7-11-18 12-25-18	12-25-18-Eustis
Dix.....	W. O. Wheeler.....	1-1-18		
Dodge.....	Julian Anhalt..... Chas. Scott.....	1-1-18 4-24-18	4-24-18 6-15-18	
Funston.....	R. B. Alford..... I. T. Oberfelder..... Wm. Wright.....	4-15-18 7-7-18 12-7-18	7-7-18 12-7-18	Ft. Sill-7-8-18
Gordon.....	Percy Weadon..... E. L. Hyman..... J. E. Williamson..... M. Whitham..... Sam Dembow, Jr..... W. W. Hughes.....	1-15-18 6-19-18 7-5-18 8-12-18 8-19-18 12-12-18	6-19-18 7-15-18 8-13-18 8-19-18 12-24-18	To New York (Assistant Mgr.) (Temporary)
Grant.....	Geo. J. Breinig.....	2-28-18		
Humphreys..	Thos. H. Martell.....	11-9-18		
Jackson.....	J. F. Farrell..... F. J. Lea.....	1-15-18 7-13-18	7-13-18	To Sevier, 7-13
Kearney.....	Geo. L. Sargent.....	7-17-18		
Lee.....	C. D. Jacobson..... R. G. Craerin.....	1-23-18 9-1-18	8-22-18	
Lewis.....	E. A. Braden..... C. P. Salisbury.....	1-1-18 12-8-18	12-12-18	
Meade.....	Chas. E. Barton.....	1-1-18		
Merriitt.....	H. C. Blaney..... J. R. Banta.....	1-23-18 5-17-18	5-18-18	
Pike.....	H. H. Winchell..... H. S. Lorch..... S. F. Klarberg.....	1-4-18 7-30-18 9-15-18	8-1-18 9-10-18	Booking Office
Sevier.....	J. T. Hughes..... J. F. Farrell..... F. L. Brown..... D. R. Blyth.....	4-22-18 7-13-18 7-24-18 9-22-18	7-23-18 7-24-18 9-16-18	To Wheeler
Sherman.....	F. J. Lea..... Reed Myers..... Wm. Falt..... J. O. Brooks.....	1-7-18 7-8-18 9-6-18 10-9-18	7-12-18 9-9-18 10-12-18	To Jackson 7-13 (Temporary)
Stuart.....	F. C. Zehrung.....	11-14-18		
Taylor.....	Chas. Scott..... Aubrey Stauffer..... H.O. Pierce..... John Prescott.....	1-1-18 3-20-18 6-17-18 8-5-18	4-23-18 6-17-18 7-17-18	To Dodge, 4-24-18 To Beauregard, 6-25-18 To C. T. C. A.
Travis.....	R. P. Whitfield.....	8-1-18		

THEATER MANAGERS—Continued

Camp	Manager	Appointed	Relieved	Transferred-Remarks
Upton.....	Geo. H. Miller..... H. A. Bailey.....	1-2-18 11-1-18	10-31-18 12-29-18	To Mills, 11-1-18
Fremon.....	Chas. P. Salisbury...	7-24-18	12-8-18	To Lewis, 12-12-18
Wadsworth..	H. E. Ray..... R. B. Alford.....	4-22-18 8-8-18	8-10-18	
Wheeler.....	M. E. Weisenberger.. E. L. Hyman.....	3-22-18 4-25-18	5-10-18 6-18-18	To Gordon, 6-19-18
Beauregard..	F. T. Ray..... Ray McCord..... Aubrey Stauffer.....	3-22-18 4-22-18 6-25-18	4-24-18 6-26-18	To Bowie, 6-27-18
Bowie.....	B. Marcellus..... Reed Myers..... P. Penyvesy..... Ray McCord..... E. A. Wolff..... A. J. Hawley..... J. W. Flynn.....	3-22-18 4-11-18 5-25-18 6-27-18 7-4-18 8-29-18 12-22-18	4-13-18 6-8-18 6-25-18 7-1-18 8-24-18 12-22-18	To Kelly Field 7-2-18
Cody.....	A. J. Hawley..... R. G. Craerin..... C. C. Perry.....	4-2-18 7-4-18 8-23-18	8-23-18 9-1-18 11-30-18	To Bowie, 8-29-18 To Lee, 9-1-18
Hancock.....	Geo. H. Thomas.....	3-22-18		
Logan.....	Marcus Cutting..... E. H. Rupert.....	3-12-18 6-8-18	8-31-18	Assistant Manager
MacArthur...	Ray McCord..... Herman Phillips.....	3-22-18 4-9-18	4-21-18	To Beauregard
Ft. Sill.....	J. U. Snyder..... G. B. Tack..... R. B. Alford..... Geo. B. Tack..... C. W. Finney..... Geo. B. Tack.....	3-22-18 4-12-18 7-8-18 8-3-18 11-11-18 11-25-18	4-21-18 6-18-18 8-3-18 11-11-18 11-24-18	To Wadsworth 8-7-18
Greene.....	J. H. Sowerby.....	4-8-18		
W. Point....	F. T. Ray.....	7-15-18	11-25-18	
Kelly Field..	Ray McCord..... E. A. Wolff..... F. T. Ray.....	7-5-18 6-19-18 6-11-18	8-10-18 7-3-18 7-14-18	Tent No. 1 Tent No. 2 Tent No. 3
Eustis.....	R. D. McNeill.....	12-26-18		From Devens
Mills.....	Ge. H. Miller.....	12-1-18		From Upton
Buffalo.....	Harry Yost..... A. L. Smith..... C. C. Perry..... S. F. Klarberg..... H. A. Bailey.....	5-30-18 6-16-18 7-29-18 8-7-18 9-16-18	6-15-18 8-3-18 8-14-18 9-16-18 12-29-18	To Pike
McClellan...	J. E. Sutherland..... C. W. McKain..... L. Mueller..... J. T. Hughes.....	4-29-18 7-29-18 9-11-18 12-29-18	7-31-18 9-21-18 12-31-18	
Las Casas...	Alex. Goldman.....	8-15-18		

BULLETINS.

Liberty Theatre Managers' Bulletins have been issued, as necessity or occasion demanded, by R. R. Smith, Director of Liberty Theatres; Malcolm L. McBride, Chairman of the Committee of Military Entertainment; the Assistant Director of Liberty Theatres; and E. H. Maling, Accountant. At this date, these bulletins are numbered to 148.

Bulletins are issued at irregular intervals. A standard set is furnished at once upon the appointment of a manager to a new theatre, and the set is kept complete as new numbers are issued. As changes occur, and bulletins become obsolete, the subjects are covered by later bulletins, the ones of later date always governing and the obsolete one then serving merely as a record.

The purpose of the Managers' Bulletins are:

1. To supply information and instruction covering all phases of theatre policy, management and routine.
2. To serve as a medium of interchange for valuable suggestions and ideas among the various managers, and to promote the morale of the Theatre Managers' Corps.
3. To assist the Theatre Division in obtaining classified information.

Below is a copy of the Military Theatre Regulations governing the conduct of individual members of companies playing in the Liberty Theatres. The Theatre Managers are required to construe these rules literally and enforce them strictly in all cases.

"MILITARY THEATRE REGULATIONS.

The GOVERNMENT has laid down definite rules relative to all companies playing in the LIBERTY THEATRES.

All members of the companies are under strict military regulations, the same as any officer or private in the service of the Government, and any breach of these regulations may result in the immediate punishment of the offender by the military authorities as well as the closing of the theatre or immediate cancellation of all bookings.

Briefly, the rules and regulations are as follows:

FIRST—Smoking, either on the stage or in the dressing rooms is strictly prohibited.

SECOND—The carrying of liquor or alcoholic beverages into the camps is strictly prohibited.

THIRD—No officer or enlisted man may be received by any member of the company in his or her dressing room, either before, during or after the performance. No one not directly concerned in the production is permitted either upon the stage or in the dressing rooms.

FOURTH—No female member of the company may be entertained within the limits of the camp by either officer or private unless special permission is obtained under and within the limits of such rules as may be established by the Commanding Officer of the camp or cantonment.

It shall be the duty of the Manager of the theatre to see that the above rules are strictly enforced, and that a copy thereof be attached to the Call Board of the Liberty Theatre in which the company is appearing.

WAR DEPARTMENT
COMMISSION ON TRAINING CAMP ACTIVITIES
MILITARY ENTERTAINMENT SERVICE."

CURTAIN ADVERTISING

On November 22, 1917, the Lee Lash Company, New York City, was given a contract to furnish drop curtains for Liberty Theatres in the following camps: Custer, Devens, Dix, Dodge, Funston, Gordon, Grant, Jackson, Lee, Lewis, Meade, Merritt, Pike, Sherman, Taylor, Travis, Upton. The agreement provided that the curtains were to be the property of the Lee Lash Company, which was to secure advertising for the curtains, make collections and remit to the Commission forty per cent (40%) of the gross receipts. This contract covered advertising on curtains in theatres of the Blue Circuit. Camp Sevier was later added to above list.

The Kansas City Scenic Company supplied scenery for the following theatres, which were on the "Red Circuit": Logan, MacArthur, Doniphan (now called Ft. Sill), Wheeler, Beauregard, Bowie, Fremont, Hancock, Cody, Wadsworth, Humphreys; and tent theatres—Greene, Wheeler, Kelly Field. (The equipment for Kelly Field was later shipped to the West Point Artillery Range Theatre.) With the above equipment, the Kansas City Scenic Company supplied a front drop and a street drop, which were arranged to carry advertising.

The contract for above equipment provided that the Commission on Training Camp Activities should remit to the Kansas City Scenic Company ninety per cent (90%) of the receipts from advertising until the amount remitted covered the price \$325, for each set. In case payment should not be completed at the end of six months, the Commission agreed to remit any balance due. This contract was made out by Mr. F. H. Megan personally, rather than by the Kansas City Scenic Company, the theory being that the theatre managers would handle the advertising. This plan, however, proved ineffective, in that only three managers secured advertising to fill the space.

On November 13, 1918, a contract was entered into with the Finnegan Advertising Company, of St. Louis, Missouri, to take over the contract arrangement for space which had been made by Mr. F. R. Megan, as well as to handle the space which had not been sold. Under this contract the Commission receives 70% of the income from advertising on curtains and the Finnegan Company assumes the responsibility of selling and collecting for the advertisements. This agreement covers the following theatres: Logan, MacArthur, Ft. Sill, Beauregard, Bowie, Hancock, Cody, Wadsworth, Humphreys, Fremont, Stuart, Greene, Wheeler.

There was also an agreement made with the Finnegan Advertising Company by which they were to furnish curtains complete in certain Class A and Class D theatres, and the Commission was to receive forty per cent (40%) of the gross proceeds from this advertising.

FINANCIAL POLICY

The financial policy adopted in the operation of each Liberty Theatre is as follows: A military detail is asked for. On the basis of each man in the detail receiving a nominal wage, we are able to operate the house at an expense of \$150 to \$200 per week local expense. Ushers, stage men, electricians and musicians receive from fifty cents to one dollar and fifty cents per night for their services.

Included in the weekly expense are such items as tickets, advertising and small expendible properties.

The manager of the Liberty Theatre remits all moneys above his operating expenses, direct to this office. A portion of his remittance may be in the form of "smileage."

The smaller houses, or those now designated "Class B" and "Class C" theatres, operate at about forty per cent less cost than the larger theatres.

In view of the maximum admission being fifty cents, and the large general admission twenty-five cents, the house must be operated at the minimum cost so that our nominal thirty per cent portion of gross receipts will more than cover the cost of operating the house, in addition to the Washington and New York overhead, which is charged to the house.

PRESENT FINANCIAL STATUS.

On this date the Liberty Theatre Division is operating twenty large theatres and eleven small theatres. The large theatres have operated at a constant profit since the first one opened on January 10th, 1918. The statement of March 2, 1918, shows a net revenue of \$14,678.78. The Blue Circuit has operated at a profit, with the exception of seven weeks, when the influenza epidemic closed fourteen houses. The net profit on the Blue Circuit, or large theatres, up to the last statement, dated December 28, 1918, has been \$105,805.47. The small theatres, or those on the Red Circuit, have never been operated at a profit until the week of November 9, 1918. From April 22, 1918, when we took over the management of the Red Circuit theatres, up to November 9, 1919, the Red Circuit loss was \$9,498.89. From November 9th to the date of the last report, December 28, 1918, the Red Circuit has shown a profit of \$4452.70, leaving a net loss of \$5046.19. This circuit is now on a paying basis and the deficit should be wiped out in about six weeks.

The net profit from both circuits, including the New York Booking Office profit and loss, as it stands at this date, is \$107,097.30.

Prior to April 22, 1918, the Red Circuit was operated by the Redpath Lyceum Bureau, under the management of Mr. H. P. Harrison. The shows were given in tents, using mostly Lyceum and Chautauqua attractions, with a few theatrical attractions now and then. The operation of the Redpath organization, covering the period from September 9, 1917, to April 22, 1918, showed a loss of \$114,199.80. The profits since the Liberty Theatre circuit has been in operation have been used to wipe out this deficit. On December 28, 1918, there was still a deficit from operations, after applying our profits, of \$7,102.50.

At the present rate of profit it may be safely presumed that the entire balance of indebtedness can be wiped out by January 15, 1919.

MILITARY ENTERTAINMENTS. PROFIT AND LOSS ACCOUNT. PERIOD JAN. 1st to DEC. 28th, 1918.

Gross Profit on Liberty Theatres.		
Profit on Blue Circuit.....	\$105,805.47	\$100,759.28
Loss on Red Circuit.....	5,046.19	
Revenue from Lee Lash Curtain Advertising.....		4,170.66
Equipment at Kelly Field, paid from Theatre Account.....		<u>\$104,929.94</u>
		1,426.25
Theatre Overhead:		\$103,503.69
Disbursements.....	\$32,828.22	
Charge against Theatres prorated.....	<u>24,281.25</u>	
Deficit.....		<u>\$8,546.97</u>

PROFIT FROM OPERATION OF THEATRES.

New York Booking Office:		\$ 94,956.72
Charges: Salaries and Expenses N. Y. Booking Office, proper.....		
Credits: 5% Commission on House Share.....	\$ 20,669.12	\$ 3,094.20
Operation of Companies:		
Loss on Commissioned Owned Companies.....	\$ 27,219.57	
Profit on Vaudeville.....	<u>10,808.87</u>	<u>\$ 16,410.70</u>

Loss on Bookings and New York Office.....	\$ 19,504.90
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Moving Picture Division:		\$ 75,451.82
Net Profit on Pictures.....		<u>31,645.48</u>

NET PROFIT ON OPERATION OF THEATRES, BOOKING OFFICE AND PICTURES.....	\$107,097.30
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LIBERTY THEATRES. SUMMARY. PERIOD JAN. 1st to DEC. 31st, 1918.

Loss on Red Circuit, when assumed April 22, 1918.....		\$114,199.80
Gross Receipts:		
Blue Circuit.....	\$1,218,648.40	
Red Circuit.....	<u>325,834.14</u>	
House Share:		
Blue Circuit.....	\$ 386,022.34	\$1,544,482.54
	<u>96,908.28</u>	

Commissions paid on Smileage redeemed through Theatres.....	\$ 482,930.62
Total amount of Smileage redeemed to December 28, 1918.....	<u>\$ 38,072.52</u>
	\$ 529,653.61

REPORT ON THEATRES IN BLUE CIRCUIT TO JULY 1st, 1918.

There are sixteen theatres operating on what is known as the "Blue Circuit", of which the Commission on Training Camp Activities has built fifteen. The other was purchased from a private concern and improved to a par with the other buildings in that circuit. These fifteen theatres, along with the theatre built at Camp Funston are constructed from a standard set of plans prepared by E. L. Tilton of 52 Vanderbilt Avenue, New York City. The plans provide for a building approximately 120 x 179 feet. The stage end of this building is 76 feet wide for a depth of 46 feet, then the auditorium part swells out to a width of 120 feet for the remaining depth of the building. This gives a stage 26 feet deep from the proscenium arch to the rear wall of stage, by 60 feet in width from wall to wall of dressing rooms, which dimensions are large enough to produce any of the popular plays of today.

There are ten dressing rooms located six on one side of the stage and four on the other, each dressing room having running water supplied.

The proscenium arch is 35 feet wide by 25 feet in height. The orchestra pit is 7 feet wide by 52 feet long. The auditorium is 120 feet wide by 131 feet long. The remainder of the house is given over to ticket booth, office, four living rooms, bath, the women's cloak room, the men's cloak room and a lobby. The lobby is 30 feet long by 9 feet deep. These buildings are all frame structures having a wooden floor and wooden benches arranged in five sections. The side walls, to the roof trusses, are sealed with beaver board. They are heated by eleven stoves—nine in the auditorium and two on the stage. These buildings have an estimated seating capacity of 2500.

There is an exception to this general plan, namely the building at Camp Merritt, which has a capacity of 3000 due to the fact that a balcony has been built extending over the office quarters and part of the auditorium. Also there is a cellar under the stage where the hot water plant and heating plant for the stage and dressing rooms are located. The living quarters in the front of the building are piped for hot air heating.

The theatre at Camp Funston, which in type is a Blue Circuit Theatre, was built by colored troops and is used largely by them. This building operates on the Red Circuit of Liberty Theatres, due to the fact that the routing of the Companies is more economical from the Red Circuit Theatres than from the Blue Circuit Theatres.

The theatre at Camp Sevier which was purchased by the Commission at a cost of about \$16,000 will be of the same standard and have just as good facilities as any of the theatres built by the Commission, after an additional \$7000 has been spent for improvements.

The following is a list of the locations of the sixteen Liberty Theatres built by the Commission and their cost to date:

CAMP	LOCATION	COST
Merritt.....	Tenafly, N. J.....	\$43,546. 10
Taylor.....	Louisville, Ky.....	36,737. 76
Sherman.....	Chillicothe, Ohio.....	32,858. 85
Devens.....	Ayer, Mass.....	30,753. 58
Meade.....	Annapolis Jct., Md.....	30,581. 98
Pike.....	Little Rock, Ark.....	44,081. 98
Upton.....	Yaphank, L. I.....	31,923. 76
Dix.....	Wrightstown, N. J.....	29,404. 76
Dodge.....	Des Moines, Ia.....	28,173. 76
Gordon.....	Atlanta, Ga.....	29,525. 12
Custer.....	Battle Creek, Mich.....	28,581. 98
Grant.....	Rockford, Ill.....	28,453. 42
Jackson.....	Columbia, S. C.....	28,673. 76
Lee.....	Petersburg, Va.....	28,581. 98
Lewis.....	American Lake, Wash.....	28,173. 76
Funston.....	Ft. Riley, Kansas.....	30,273. 76

An additional allotment over the original \$27,000 allotment was asked for and has been granted to the following theatres:

Merritt.....	Tenaflly, N. J.....	\$15,238.00
Taylor.....	Louisville, Ky.....	8,414.00
Sherman.....	Chillicothe, O.....	4,500.00
Devens.....	Ayer, Mass.....	2,000.00
Meade.....	Annapolis Jct., Md.....	15,000.00
Pike.....	Little Rock, Ark.....	3,000.00
Upton.....	Yaphank, L. I.....	2,500.00
Funston.....	Ft. Riley, Kansas.....	2,000.00

The other buildings either came within the original allotment of \$27,000.00 or an additional allotment has not been asked for yet.

Each of these buildings, for cooling and ventilating purposes, has been equipped with two 36-inch exhaust fans and twelve 56-inch ceiling fans. Motor generators have been ordered for the following theatres: Merritt, Devens, Meade, Pike, Custer, Gordon, Lee and Grant.

All of the buildings have been screened at an average cost of \$45.00 each, and have been equipped with two drinking fountains placed inside the theatre, one on each side of the entrance. Each of the following theatres has returned from its stage equipment four 1000-watt stage spot lights to Kliegl Bros., New York, and either has or will receive within the next two weeks one of Kliegl's 9-B long distance carbon spots: Custer, Dix, Dodge, Gordon, Jackson, Meade, Merritt, Pike, Sherman, Taylor and Upton.

The following theatres have had additional storage rooms built: Grant, Meade, Lee and Taylor.

On September 25, 1917, the Secretary of War authorized the building of fifteen theatres at the National Army Cantonments, with the exception of Funston, and also on that date authorized the building of a theatre at Camp Merritt at the Port of Embarkation, Tenaflly, N. J. The theatre building at Funston was authorized November 19, 1917; the building at Stuart, June 4, 1918; and the building at Kearney, March 18, 1918.

The theatres at Stuart and Kearney are a little smaller than the other buildings, seating about 2,000, but have many refinements that the others have not. These two buildings are under construction at the present time. The other buildings opened on the following dates:

Camp

Custer.....	Jan. 20, 1918
Devens.....	Jan. 28, 1918
Dix.....	Feb. 20, 1918
Dodge.....	Feb. 7, 1918
Gordon.....	Jan. 27, 1918
Grant.....	Apr. 8, 1918
Jackson.....	Feb. 5, 1918
Lee.....	Feb. 24, 1918
Lewis.....	Feb. 1, 1918
Meade.....	Feb. 18, 1918
Merritt.....	Mar. 25, 1918
Pike.....	Feb. 13, 1918
Sherman.....	Jan. 10, 1918
Taylor.....	Jan. 29, 1918
Upton.....	Mar. 24, 1918
Funston.....	May 7, 1918

REPORT ON LIBERTY THEATRES IN THE RED CIRCUIT TO SEPTEMBER 18, 1918.

There are fifteen theatres operating on the Red Circuit, of which the War Department Commission on Training Camp Activities has built ten, namely: Cody, Bowie, Beauregard, Doniphan, Funston, Hancock, Logan, MacArthur, Wadsworth and Wheeler. Three of the remaining five are theatres operated in tents. These are located, one at Camp Greene and two at Kelly Field. The theatre at Camp McClellan has been purchased recently at a cost of \$2000 and was originally one of the Post Exchanges built by the camp authorities. The Majestic Theatre at Camp Travis, Texas, was purchased on July 31, 1918, for \$32,000 and has since been in use as a Liberty Theatre.

Of the ten theatres built by this Commission eight are similar, having been constructed from the same plans. These plans called for a building 60' x 120' with an auditorium 83' x 60', a stage 23' x 60', an orchestra pit 4' x 32', and a lobby 10' x 32' and a proscenium arch 32' x 16'. The cost and location of these buildings is as follows:

Camp

Bowie, Texas.....	\$ 5,300.00
Doniphan, Okla.....	10,805.09
Wadsworth, S. C.....	8,100.64
Cody, New Mexico.....	8,461.86
Logan, Texas.....	6,974.02
Beauregard, La.....	4,225.54
MacArthur, Texas.....	10,500.00
Hancock, Georgia.....	6,253.17

All of these buildings have bleacher seats in enclosed yards.

All of the theatres have been painted on the outside at an approximate cost of \$35.00 each, and screened at an approximate cost of \$24.00 each. At Camps Hancock and Logan there has been a rearrangement of the seats inside the building to form a balcony thereby increasing the accommodations of the theatre inside from about one thousand to thirteen hundred.

The building at Camp Funston was built by the Commission and is similar to those on the Blue Circuit. This building is a great deal larger than the other Red Circuit Theatres and seats about 2,400. The theatre is operated on the Red Circuit, due to the fact that it is so located that routing companies from the Red Circuit theatres is more economical than routing them from the Blue Circuit theatres.

The house at Camp McClellan was purchased on June 8, 1918, for \$2,000, and with a few alterations will have as good accommodations as have any of the Red Circuit Theatres.

The construction of the standard Red Circuit Theatres was authorized on February 19, 1918, and dates of opening were as follows:

Camp

Cody.....	Apr. 13, 1918
Bowie.....	Mar. 31, 1918
Beauregard.....	Mar. 25, 1918
MacArthur.....	Apr. 8, 1918
Doniphan.....	Mar. 26, 1918
Funston.....	May 7, 1918
Hancock.....	Mar. 30, 1918
Logan.....	Mar. 24, 1918
Wadsworth.....	May 6, 1918
Wheeler.....	Feb. 26, 1918

**BUILDING AND REMODELING OF LIBERTY THEATRES,
SEPTEMBER 18, 1918 to DECEMBER 31, 1918.**

On October 5, 1918, Mr. F. R. Megan was appointed Supervisor of Maintenance and Construction, for the Liberty Theatre Division, replacing Mr. Allen C. Minnix. Mr. Megan's duties were to follow up and push the construction of new buildings. The theatres under construction on October 5, 1918, the date when Mr. Megan came to the Commission, were at Camps Humphreys and Stuart. Between October 5th and December 31, 1918, Mr. Megan started and aided in completing, theatres at Camps Mills and Eustis. The theatre known as the "Victory Theatre" was built at Camp Lee, Virginia, in addition to the regular Liberty Theatre in operation there. It was a standard "Class D" house. The Commission on Training Camp Activities appropriated \$28,000 for the material for this house, and the Development Battalion of the camp supplied the labor.

At Camp Mills, on account of its being a port of debarkation, special attention was given to the pushing through of construction of the Liberty Theatre in that camp. Ground was broken for the foundation on December 6, 1918, and the building was completed and the first show put on, on January 4, 1919, a period of twenty-eight days.

On September 18, 1918, it was decided to reconstruct eight of the eleven old type "Red Circuit" Theatres, increasing the seating capacity to approximately 1,350, while the old stages were to be replaced by new ones of a size to accommodate the better class of traveling attractions.

The above building and remodeling program necessitated a new classification of the Liberty Theatres, designating them according to size, as follows:

Class A.....	Capacity 2,000 and over.
Class B.....	Capacity 1,050.
Class C.....	Capacity 1,350.
Class D.....	Capacity 1,600.
Class E.....	Tent Theatres.
Class F.....	Miscellaneous, not standard.

Class A—The term "Blue Circuit Theatres" formerly indicated those having a capacity of 2,000 or over. These are now included under Class A with the addition of two new theatres, those at Camp Humphreys and Camp Stuart, together with the two acquired by purchase, at Camps Sevier and Travis. The entire list is as follows: Custer, Devens, Dix, Dodge, Funston, Gordon, Humphreys, Jackson, Kearney, Lee, Lewis, Meade, Merritt, Pike, Sevier, Sherman, Travis, Stuart, Grant.

Class B—All but three of the eleven "Red Circuit Theatres" were to be remodeled and enlarged, and the ones not so remodeled are the following: Fremont, Wadsworth and Wheeler.

Class C—The remodeled houses of the Red Circuit, together with four of the proposed new theatres having a capacity of 1,300, are as follows: Beauregard, Bowie, Cody, Fort Sill, Greene (new), Hancock, Knox (new), Logan, McClellan, Franklin (Meade No. 2, new), Taylor (new), and MacArthur.

Class D—The eight new theatres originally planned and having a capacity of 1,600 are as follows: Wadsworth, North Jackson, Hancock, Wheeler, Bragg, Benj. Harrison, Eustis and Mills.

Class E—Tent theatres: Greene, West Point and Kelly Field.

Class F—Miscellaneous, not standard: Buffalo Auditorium, Las Casas Amphitheatre.

The following schedules show the present status of all theatres of all classes at this date, December 31, 1918:

Class A—All theatres operating.

Class B—

Wadsworth—Operating.

Fremont —Closed November 27, 1918.

Wheeler —Closed December 21, 1918.

Class C—

Camp	Construction		Suspension Lifted	Remarks
	Authorized	Suspended		
Beauregard.....	10-10-18	11-19-18	11-23-18	
Bowie.....	10-11-18	11-19-18	11-23-18	
Cody.....	10-11-18	11-19-18		Theatre closed 11-30-18
Hancock.....	10-11-18	11-19-18	11-23-18	
Logan.....	10-11-18	11-19-18	11-23-18	
MacClellan.....	10-11-18	11-19-18	11-23-18	
McArthur.....	10-11-18	11-19-18	12-23-18	
Ft. Sill.....	10- 7-18			
Greene.....	10- 4-18	11-13-18		Camp closed.
Franklin.....	9-17-18	11-19-18	12-17-18	
Knox.....	9-17-18	11-19-18		
Taylor.....	9-17-18	11-19-18		

Class D.

Camp	Construction		Suspension Lifted	Remarks
	Authorized	Suspended		
Wadsworth.....	9- 4-18	11-19-18		
N. Jackson.....	9- 4-18	11-20-18		
Hancock.....	9- 4-18	11-22-18		
Wheeler.....	9- 4-18	11-19-18		
Benj. Harrison.....	10-31-18	11-13-18		
Bragg.....	10-25-18	11-13-18		
Eustis.....	8-17-18	11-19-18	11-20-18	To open about 2-15-19.
Mills.....	8-27-18			To open about 1-4-19.

Class E.

Greene—Closed December 11, 1918.

West Point—Closed November 25, 1918.

Kelly Field—Closed July 31, 1918.

Class F.

Buffalo Auditorium—Operating.

Las Casas Amphitheatre—Operating.

In connection with the above history of theatre construction, special mention should be made of the able assistance rendered in the building program by Brigadier General R. C. Marshall, Jr., Major H. S. French and Captain George F. Thurber, of the Construction Division, U. S. A., these officers at all times furnishing every facility for the prompt furtherance of the work in hand in the most efficient manner.

LIBERTY THEATRES
CONSTRUCTION AND MAINTENANCE, SHOWING
ORIGINAL ALLOTMENTS, SUPPLEMENTAL ALLOTMENTS,
CAPACITY, CLASS OF HOUSE, TOTAL COST,
CANCELLATIONS, ETC.

Camp	Capacity	Original Allotment	Supplemental Allotment	Total Cost	Class	Remarks
Custer.....	2,300	\$28,581.98			A	
Devens.....	2,380	30,753.58	\$2,000.00		A	
Dix.....	2,308	29,404.76			A	
Dodge.....	2,500	28,173.76			A	
Funston.....	3,000	30,273.76			A	
Gordon.....	2,371	29,525.12			A	
Grant.....	2,493	28,453.42			A	
Humphreys...	2,400	39,000.00			A	
Jackson.....	2,570	28,673.76			A	
Kearney.....	3,000	27,000.00			A	
Lee.....	2,203	28,581.98			A	
Lewis.....	1,844	28,173.76			A	
Meade.....	2,600	30,581.98	15,000.00	\$45,581.98	A	
Merritt.....	2,448	43,546.10	15,238.00	58,784.10	A	
Pike.....	2,200	41,081.98	3,000.00	47,081.98	A	
Sevier.....	1,673	16,500.00	15,739.55		A	
Sherman.....	2,223	32,858.85	4,500.00	37,358.85	A	
Stuart.....	2,000	27,000.00			A	
Taylor.....	2,386	36,737.76	8,414.00	45,151.76	A	
Travis.....	1,942	32,000.00		32,000.00	A	
Upton.....	2,380	31,923.76	2,500.00	34,423.76	A	
Fremont.....	1,050	6,500.00	3,750.00	10,250.00	B	
Wadsworth...	1,050	4,000.00		4,000.00	B	
Wheeler.....	1,050	4,000.00		4,000.00	B	
Beauregard..	1,300	4,232.70	9,350.00	13,582.70	C	Includes cost of recon- struction. "Franklin Theatre."
Bowie.....	1,300	5,481.10	9,500.00	13,981.10	C	
Cody.....	1,300	4,000.00	14,248.19	18,248.19	C	
Ft. Sill.....	1,300	4,000.00	10,000.00	14,000.00	C	
Hancock.....	1,300	6,431.67	9,350.00	15,781.67	C	
Logan.....	1,300	6,688.90	9,350.00	16,038.90	C	
MacArthur...	1,300	10,144.62	9,350.00	19,494.62	C	
Meade No. 2.	1,300	25,800.00		25,800.00	C	
Eustis.....	1,600	42,000.00	18,900.00	60,900.00	D	
Mills.....	1,600	42,000.00	18,900.00	60,900.00	D	
Greene.....	1,600	1,800.00		1,800.00	E	Tent.
Kelly Field..	1,600	1,800.00		1,800.00	E	Tent.
W. Point....	1,600	1,800.00		1,800.00	E	Tent.
Buffalo.....	2,500	Not owned	by Governm ent.		F	
Las Casas...	3,000	\$4,200.00	\$600.00	\$4,800.00	F	
McClellan...	1,200	2,000.00		2,000.00*	F	
Lee No. 2....	1,600	25,000.00				"Victory The- atre."

*Further supplemental allotment will be required.

CANCELLATIONS.

Camp	Capacity	Original Allotment	Class	Per Cent Completed Nov. 19, 1918, Date of Suspension.
Greene.....	1,600	\$42,000.00	D	Forty (40%).
Bragg.....	1,600	42,000.00	D	None (00%).
B. Harrison.....	1,600	42,000.00	D	None (00%).
Knox.....	1,300	25,802.00	C	Forty-five (45%).
Jackson No. 2.....	1,600	42,000.00	D	None (00%).
Taylor.....	1,300	25,802.00	C	None (00%).
Wadsworth.....	1,600	42,000.00	D	Fifty (50%).
Hancock.....	1,600	42,000.00	D	Fifty (50%).
Wheeler.....	1,600	42,000.00	D	Fifty (50%).

ALLOTMENTS

SEPTEMBER 25, 1917 to DECEMBER 31, 1918.

Construction:

Up to June 30, 1918.....	\$624,711.71	
July.....	63,692.21	
August.....	102,878.03	
September.....	318,050.00	
October.....	177,808.74	
November.....	56,865.02	
December.....	61,800.00	\$1,405,805.71

Equipment:

Up to June 30, 1918.....	\$ 89,400.96	
July.....	2,144.36	
August.....	1,693.58	
September.....		
October.....	1,899.60	
November.....	30,950.10	
December.....		126,088.60
		\$1,531,894.31

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NUMBER OF THEATRES AND TENTS IN OPERATION, AND APPROXIMATE ATTENDANCE FOR PERIODS INDICATED.

RED CIRCUIT (TENTS).

Period	Number Operating	Average Weekly Attendance	Total Attendance for Period
Sept. 15, 1917, to Feb. 15, 1918.....	12	5,500	1,320,000
Feb. 15, 1918, to Apr. 15, 1918.....	8	5,500	352,000
Apr. 15, 1918, to June 15, 1918.....	5	5,500	137,500
Total.....			\$1,809,500

RED CIRCUIT (THEATRES).

Period	Number Operating	Average Weekly Attendance	Total Attendance for Period
Apr. 15, 1918, to June 15, 1918.....	5	5,500	220,000
June 15, 1918, to Sept. 1, 1918.....	10	4,000	400,000
Sept. 1, 1918, to Nov. 11, 1918.....	15	4,000	360,000
Nov. 11, 1918, to Dec. 31, 1918.....	11	4,000	264,000
Total.....			1,244,000

BLUE CIRCUIT THEATRES.

Period	Number operating	Average Weekly Attendance	Total Attendance for Period
Jan. 15, 1918, to Mar. 1, 1918.....	6	6,000	216,000
Mar. 1, 1918, to Apr. 1, 1918.....	12	6,000	288,000
Apr. 1, 1918, to July 1, 1918.....	16	7,000	840,000
July 1, 1918, to Dec. 31, 1918.....	20	6,000	2,880,000
Total.....			4,224,000

SUMMARY.

Gross Attendance, Approximate:

Red Circuit—

Tents.....	1,809,500
Theatres.....	1,244,000

3,053,500

Blue Circuit.....

4,224,000

Grand Total. 15½ months.....

7,277,500

SCENIC EQUIPMENT BLUE CIRCUIT LIBERTY THEATRES

Purchased from H. Robert Law Co., except as to Camps Kearney, Stuart, Sevier. All standard sets except for Camp Sevier, for which a special set was ordered to fit purchased house.

Camp	Scenery		Rigging		Remarks
	Allotment Date	Price	Allotment Date	Price	
Custer.....	10-12-17	\$2,238.12	12-27-17	\$1,475	.....
Sherman.....	10-12-17	2,238.12	12-27-17	1,475	.....
Grant.....	10-12-17	2,238.12	12-27-17	1,475	.....
Taylor.....	10-12-17	2,238.12	12-27-17	1,475	.....
Pike.....	10-12-17	2,238.12	12-27-17	1,475	.....
Lewis.....	10-12-17	2,238.12	.....	1,305	{ By J. A. Van Wie, Portland.
Dodge.....	10-12-17	2,238.12	12-27-17	1,475	.....
Devens.....	10-12-17	2,238.12	12-27-17	1,475	.....
Dix.....	10-12-17	2,238.12	12-27-17	1,475	.....
Meade.....	10-12-17	2,238.12	12-27-17	1,475	.....
Lee.....	10-12-17	2,238.12	12-27-17	1,475	.....
Gordon.....	10-12-17	2,238.12	12-27-17	1,475	.....
Merritt.....	11-24-17	2,238.12	12-27-17	1,475	.....
Jackson.....	10-12-17	2,238.12	12-27-17	1,475	.....
Upton.....	10-12-17	2,461.93	12-27-17	1,475	.....
Funston.....	11-23-17	2,461.93	2-10-18	1,475	.....
Travis.....	11-23-17	2,461.93	(See Stuart)		Sent to Stuart.
Kearney.....	4-22-18	1,685.00	4-22-18	696.80	K. C. Scenic Co.
Stuart.....	(See Travis)		4-22-18	696.80	K. C. Scenic Co.
Sevier.....	7-26-18	*865.00	7-26-18	.....	K. C. Scenic Co.

*This price includes scenery and rigging.

SCENIC EQUIPMENT RED CIRCUIT LIBERTY THEATRES

Purchased from Kansas City Scenic Company.

Contract dated March 14, 1918.

Price includes scenery and rigging.

Camp	Price	Date Shipped	Transferred	Remarks
Logan.....	\$850	4- 2-18	.....	Standard set.
MacArthur...	850	4- 6-18	.....	Standard set.
Ft. Sill.....	850	4- 6-18	.....	Standard set.
Wheeler.....	850	3-30-18	.....	Standard set, except size.
Beauregard...	850	4- 1-18	.....	Standard set.
Bowie.....	850	4-17-18	.....	Standard set.
Hancock.....	850	3-30-18	.....	Standard set.
Cody.....	850	4- 9-18	.....	Standard set.
Wadsworth...	850	4- 2-18	.....	Standard set.
Humphreys...	850	5- 2-18	To Ft. Sill.....	Standard set.
Fremont*	850	5- 2-18	.....	Standard set.
McClellan...	850	11-15-18	.....	Standard set—remodeled.
Franklin.....	850	11-21-18	.....	Standard set—remodeled.
Greene*	850	5-17-18	.....	Standard set—remodeled.
Kelly Field...	550	6-13-18	To McClellan..	Standard Tent set.
Kelly Field...	550	6-13-18	To West Point.	Standard Tent set.
Greene*.....	500	5-17-18	.....	Standard Tent set.

*Stored.

SCENERY AND RIGGING FOR CLASS C AND CLASS D THEATRES.

Scenery and rigging were ordered for Class C and Class D theatres, on September 18, 1918. The order called for the following:

Remodeling of original "Red Circuit" standard.....	10 sets
Rigging.....	10 sets
New standard scenery.....	7 sets
Rigging.....	7 sets
Remodeling scenery, original "Red Circuit" standard, at Kansas City Scenic Studios.....	3 sets
Rigging.....	3 sets

At this date the status of above order is as follows:

Remodeling scenery (Price \$645 per set).
Rigging (\$424 per set).

Camp	Ordered	Shipped		Remarks
Humphreys..	9-18-18			
MacArthur..	9-18-18	11-13-18		
Bowie.....	9-18-18	11- 4-18		
Ft. Sill.....	9-18-18			Holding at factory.
Wheeler.....	9-18-18			Canceled.
Logan.....	9-18-18	11- 5-18		
Beauregard..	9-18-18	11- 8-18		
Wadsworth..	9-18-18			Canceled.
Hancock.....	9-18-18	11- 8-18		
Cody.....	9-18-18	11-13-18		Stored with C. Q. M.

The three sets of original Red Circuit Standard Scenery, held by the Kansas City Scenic Company, were remodeled and ordered out as follows: (Scenery, \$645; Rigging, \$424 per set).

Camp	Ordered	Shipped		Remarks
McClellan...	9-18-18	11-15-18		
Franklin.....	9-18-18	11-16-18		(Camp Meade No. 2.)
Greene.....	9-18-18	11-21-18		Camp closed; scenery held by C. Q. M.

NEW STANDARD SETS OF SCENERY AND RIGGING FOR CLASS D THEATRES, (also for Camps Humphreys and Mills Liberty Theatres, which are "Class A" houses).

Scenery and Rigging, \$2075 per set.

Camp	Ordered	Shipped	Transferred	Remarks
Wadsworth..	9-18-18			Holding at factory.
Hancock.....	9-18-18			Holding at factory.
N. Jackson..	9-18-18			Holding at factory.
Wheeler.....	9-18-18			
Eustis.....	9-18-18	11-27-18		
Bragg.....	9-18-18	11-13-18	To Mills..	Bragg Theatre not built.
Humphreys..	9-18-18	11-26-18		

PIANOS

Progress Sheet to and including Dec. 31, 1918.

Class A Theatres.

Camp	Make	Date	Price	Terms	Remarks
Custer.....	Milton.....	3-22-18	\$200	Rental.....	\$5 per mo. } To apply on \$5 per mo. } purchase.
	Grinnell.....	5- 2-18	200	Rental.....	
Devens.....	Steinway.....	.....	450	Purchase...	\$10 per mo. until paid. \$10 per mo. until paid.
	Stieff.....	.....	450	Purchase...	
Dix.....	Hobart.....	2-18-18	240	Purchase...	.....
	Cable.....	2-18-18	240	Purchase...	
Dodge.....	Monarch.....	9-11-18	200	Purchase...	.....
			
Grant.....	Conover.....	5-25-18	185	Purchase...	.....
	Schiller.....	5-25-18	200	Purchase...	
Funston.....	Wellington...	5- 6-18	164	Purchase...	.....
	Bush & Gerts	5- 6-18	165	Purchase...	
Gordon.....	Piano.....	.....	.....	Loan.....	In exch. for program ads.
	Piano.....	.....	.....	Loan.....	In exch. for program ads.
Jackson.....	Harvard.....	.....	375	Purchase...	\$7.50 per mo. until paid. 7.50 per mo. until paid.
			275	Purchase...	
Humphreys..	Kimball.....	10-22-18	150	Transfer...	From Camp Gordon.
	Kimball.....	10-22-18	150	Transfer...	From Greensboro, N. C.
Kearney.....	.....	.....	.....	.....	.....
Lee.....	Stieff.....	2-15-18	300	Purchase...	.....
	Stieff.....	2-15-18	600	Purchase...	
Lewis.....	Chickering...	2- 1-18	850	Purchase...	Monthly payments.
Meade.....	Stieff.....	2-18	350	Purchase...	.....
	Stieff.....	5-18	900	Rental.....	
Merritt.....	Stieff.....	3-19-18	350	Purchase...	.....
	Stieff.....	.....	.....	Rental.....	
Sevier.....	Hinze.....	5-15-18	.....	Purchase...	Purchased with house.
	Fischer.....	5-15-18	.....	Purchase...	Purchased with house.
	Kimball.....	4- 8-18	150	Purchase...	Transferred to Hancock.
Sherman.....	Dav.-Treacy.	4- 8-18	227	Purchase...	.....
Stuart.....	.....	.....	.....	.....	.....
Taylor.....	Howard.....	1-31-18	295	Purchase...	.....
	Monarch.....	1-31-18	295	Purchase...	
Travis.....	Kimball.....	1- 6-18	.....	Loaned....	To be kept in tune.
	Koehler.....	1- 6-18	.....	Loaned....	To be kept in tune.
Upton.....	Stieff.....	3- 1-18	350	Purchase...	.....
	Weber.....	7-12-18	200	Purchase...	
Class B Theatres.		.....	.....	.....	.....
Fremont.....	Prescott.....	7-24-18	\$200	Purchase...	Stored with Q. M.
Wadsworth..	Knabe.....	2- 1-18	.....	Rental.....	\$10 per month.
Wheeler.....	Kimball.....	4- 8-18	150	Purchase...	.....

Camp	Make	Date	Price	Terms	Remarks
Beauregard..	Wellington... Piano.....			Purchase... Rental....	\$10 per month.
Bowie.....	Doll..... Behr Bros....	4- 9-18	175	Purchase... Rental....	
Cody.....	Behr Bros....	7-19-18	180	Purchase...	
Ft. Sill.....	Chickering... Whitney.....	3-22-18 4-20-18	100 125	Purchase... Purchase...	
Franklin.....	Kimball.....	4- 8-18	150	Transfer...	From Camp Greene.
Hancock.....	Kimball.....	4- 8-18	150	Purchase...	Sent to McClellan.
	Kimball.....	4- 8-18	150	Transfer...	From Sevier.
	Kimball.....	4- 8-18	150	Transfer...	From Waycross, Ga.
Logan.....	French Krell. Wellington...	4-20-18	100	Purchase... Rental....	Second-hand. \$6 per month.
MacArthur...	Washburn.... Adams & Schaaf.....	6-20-18 5-25-18	200	Purchase... Rental....	
Class D Theatres.					
Eustis.....					
Mills.....		12-16-18	200	Purchase...	
Class E Theatres.					
Greene.....	Kimball.....	4- 8-18	150	Purchase...	Sent to Franklin.
Kelly Field..	Kimball.....	4- 8-18	150	Purchase...	From Chicago.
West Point...	H. F. Miller..	9- 3-18	110	Purchase...	Second-hand.
Class F Theatres.					
Buffalo Auditorium....	Knabe.....	5-30-18		Purchase...	Taken over with house.
Las Casas...	Piano.....	9-24-18	\$179	Purchase...	Price includes stool.
McClellan...	Piano.....			Rental....	Removed 11-2-18.
	Piano.....	11- 2-18		Rental....	\$10 per month.
	Kimball.....	4- 8-18	150	Transfer...	From Hancock.
.....	Kimball.....	4- 8-18	150	Purchase...	With W. W. Kimball Co., subject to order.

NOTE—On April 8, 1918, nine (9) Kimball pianos, which had been in use on the Redpath Lyceum Bureau's Chautauqua Circuit, through the southern camps, were purchased by the Commission at \$150 each, or \$1,350. As shown on above progress sheet, these instruments are now at the following camps: Camp Hancock (2), Camp Humphrey (2), Wheeler, McClellan, Franklin Cantonment (Camp Meade) Kelly Field. The ninth instrument is at Chicago, subject to order, having been shipped in for repairs.

MOTION PICTURE MACHINES

Progress Sheet.

Class A

Camp	Make	Shipped	Price	Transfers and Remarks
Custer.....	Powers 6B. Powers 6B.	12-8-17 3-2-18	\$250.33 250.33	.....
Devens.....	Powers 6B. Powers 6B.	11-30-17 3-2-18	250.33 250.33	.....
Dix.....	Powers 6B. Powers 6B.	12-10-17 3-4-18	250.33 250.33	.....
Dodge.....	Powers 6B. Powers 6B.	12-8-17 2-28-18	250.33 250.33	.....
Funston.....	Powers 6B. Powers 6B.	12-8-17 2-28-18	250.33 250.33	.....
Gordon.....	Powers 6B. Powers 6B. Simplex....	12-8-17 2-28-18	250.33 250.33 232.90	To Camp Wadsworth, 3-29-18
Grant.....	Powers 6B. Powers 6B.	12-8-17 2-28-18	250.33 250.33	.....
Humphreys..	Simplex.... Powers 6B. Powers 6B.	3-11-18 9-13-18 9-13-18	232.90 250.65 250.65	To Camp Mills
Jackson.....	Powers 6B. Powers 6B.	12-8-17 3-4-18	250.33 250.33	.....
Kearney.....	Simplex....	3-22-18	232.90	From Camp Sheridan
Lee.....	Powers 6B. Powers 6B.	12-8-17 3-2-18	250.33 250.33	.....
Lewis.....	Powers 6B.	12-8-17	250.33	.....
Meade.....	Powers 6B. Powers 6B.	12-8-17 3-14-18	250.33 250.33	.....
Merritt.....	Powers 6B. Powers 6B.	12-8-17 1-4-18	250.33 250.33	.....
Pike.....	Powers 6B. Powers 6B.	12-8-17 2-28-18	250.33 250.33	.....
Sevier.....	Simplex.... Simplex....	5-15-18	 \$237.90	Purchased with house Sent to Kelly Field
Sherman.....	Powers 6B. Powers 6B. Powers 6B.	12-3-17 3-2-18 Unknown	\$250.33 250.33 Unknown	Found in theatre: to Humphreys
Stuart.....	Powers 6B. Powers 6B.	9-13-18 9-13-18	250.65 250.65	.....
Taylor.....	Powers 6B. Powers 6B.	Unknown 12-13-17	Unknown 250.33	No knowledge
Travis.....	Powers 6B. Simplex....	12-8-17 11-21-18	250.33 232.90	Sent to Merritt From Ft. Bliss
Upton.....	Powers 6B. Powers 6B.	12-10-17 3-4-18	250.33 250.33	.....

MOTION PICTURE MACHINES—Continued

Camp	Make	Shipped	Price	Transfers and Remarks
Class B				
Fremont.....	Simplex....	3-11-18	232.90	House closed; this machine now available for transfer.
Wadsworth..	Simplex....	3-7-18	232.90	To Greene, 3-29; Eustis, 12-2-18 \$5 extra for patching machine.
	Simplex....	2-29-18	237.90	
Wheeler.....	Simplex....		237.90	\$5 extra for patching machine. Ordered to Camp Franklin, 12-10; due to closing of Wheeler.
Class C				
Beauregard..	Simplex....	3-7-18	232.90	
Bowie.....	Simplex....	3-7-18	232.90	
Cody.....	Simplex....	3-11-18	232.90	Ordered to Camp Franklin, 12-10-18, due to closing of Camp Cody.
Hancock.....	Simplex....		232.90	
Fort Sill....	Simplex....	3-7-18	232.90	
Franklin.....				
Logan.....	Simplex....	3-22-18	\$232.90	From Camp Shelby
	Simplex....	10-5-18	232.90	From Kelly Field
MacArthur...	Simplex....	3-7-18	232.90	
	Unknown..	10-19-18	Gratis	From C. Q. M. leaving
Class D				
Eustis.....	Simplex....	12-2-18	232.90	From West Point Art. Range
	Simplex....	12-10-18	232.90	From Camp Greene
Mills.....	Powers....	12-10-18		From Sherman
	Simplex....	12-10-18		From Humphreys
Class E				
Greene.....	Simplex....	3-29-18	232.90	From Wadsworth; to Eustis
West Point...	Simplex....	7-31-18	232.90	From Kelly Field; to Eustis
Kelly Field..	Simplex....	5-25-18	237.90	To West Point, 7-31-18
	Simplex....	3-11-18	232.90	To Logan
Class F				
Buffalo.....	Simplex....	5-30-18 (Rec'd)	320.00	Taken over with house
	Simplex....	5-30-18 (Rec'd)	320.00	Taken over with house
Las Casas....	Powers 6B.	8-3-18	255.00	
McClellan...	Simplex....	6-13-18		Purchased with canteen

Note; In addition to above machines, a Simplex machine was purchased for Fort Bliss, March 7, 1918. The allotment for this theatre was cancelled and the machine was ordered to Camp Travis, Nov. 11, 1918.

MOTION PICTURE MACHINES—SUMMARY

Date Ordered	From Whom Ordered	Price, each	Number
Nov. 30, 1917 (about).....	Nicholas Power Co.....	\$250.33	17
Feb. 22, 1918.....	Nicholas Power Co.....	250.33	13
Ordered by Chicago (date not given).....	Precision Machine Co.....	232.90	6
March 7, 1918.....	Precision Machine Co.....	232.90	6
March 11, 1918.....	Precision Machine Co.....	232.90	4
Aug. 3, 1918.....	Nicholas Power Co.....	255.00	1
Sept. 13, 1918.....	Nicholas Power Co.....	250.65	14
			61

Acquired otherwise than by regular purchase:

June 8, 1918	Purchased with 112th F. A. Canteen, which was to be used as a Liberty Theatre at Camp McClellan, Simplex machine....	1
May 30, 1918	Turned over with Buffalo Auditorium, Camp Upton, L. I., Simplex machines.....	2
May 15, 1918	Purchased with Hippodrome Theatre, which is used as a Liberty Theatre, Camp Sevier, picture machine.....	1
	Found at Camp Sherman Liberty Theatre, no explanation, Powers 6B machine.....	1
	Left at Camp Taylor, presumably by Y. M. C. A., Simplex machine.....	1
Oct. 19, 1918	Presented to Liberty Theatre, Camp MacArthur, Texas, by C. Q. M. who was leaving, picture machine.....	1

	7
Total number of machines.....	68
Number undelivered,.....	10
In use.....	58
	December 31, 1918.

MOTOR GENERATORS.

On April 23, 1918, there were ordered from the United Theatres Equipment Corporation, 1604 Broadway, New York, Motor Generators, as follows:

Five (5) single-phase, 60-cycle, 110-volt Motor Generators, at \$422.50; and

Two (2) triple-phase, 60-cycle, 110-volt Motor Generators, at \$372.50.

The single-phase Motor Generators were sent to the following Liberty Theatres at the following camps,—Custer, Devens, Gordon, Meade and Pike. The one sent to Camp Meade was later transferred to Camp Stuart and the one sent to Camp Pike was returned to the factory.

The triple-phase Motor Generators were sent to Camps Lee and Merritt.

On June 24, 1918, a single-phase, 60-cycle, 110-volt Hallberg Motor was ordered from the United Theatres Equipment Corporation for Camp Grant, Illinois, Liberty Theatre.

On August 3, 1918, a Motor Generator was purchased for Las Casas, P. R., Amphitheatre, at a cost of \$535.

On August 17, 1918, the manager of the Liberty Theatre at Camp Kearney, California, was authorized to purchase a Motor Generator at the price of \$749.47.

On October 2, 1918, the manager of the Liberty Theatre at Camp Logan, Texas, was authorized to purchase, through the Quartermaster's Department, a Motor Generator at a cost of \$399.

On November 15, 1918, two 3-phase, 40-cycle, 110-volt Motor Generators were ordered at a price of \$697.25 each from the General Electric Company. Upon the order stopping construction on the second theatre at Camp Jackson, the order for one of these generators was canceled.

MEMORANDUM AS TO EXHAUST FANS FOR THE BLUE CIRCUIT LIBERTY THEATRES (including FUNSTON)

June 27, 1918.

On April 30, 1918, twenty-eight (28) Exhaust Fans at \$187.00 each were ordered through the Quartermaster Department, from the Ilg Electrical Ventilating Company, Chicago, Ill. Fans were ordered shipped as follows:

- 2 1-phase 60-cycle 110-volt 36" fans to Camp Custer.
- 2 1-phase 60-cycle 110-volt 36" fans to Camp Devens.
- 2 1-phase 60-cycle 110-volt 36" fans to Camp Dix.
- 2 1-phase 60-cycle 110-volt 36" fans to Camp Dodge.
- 2 1-phase 60-cycle 110-volt 36" fans to Camp Gordon.
- 2 1-phase 60-cycle 110-volt 36" fans to Camp Grant.
- 2 1-phase 40-cycle 110-volt 36" fans to Camp Jackson.
- 2 1-phase 60-cycle 110-volt 36" fans to Camp Lee.
- 2 1-phase 60-cycle 110-volt 36" fans to Camp Lewis.
- 2 1-phase 25-cycle 110-volt 36" fans to Camp Meade.
- 2 1-phase 60-cycle 110-volt 36" fans to Camp Pike.
- 2 3-phase 60-cycle 110-volt 36" fans to Camp Sherman.
- 2 3-phase 60-cycle 110-volt 36" fans to Camp Taylor.

On June 12, 1918, two Exhaust Fans were ordered through the Depot Quartermaster, Chicago, as follows:

- 2 1-phase 60-cycle 110-volt 36" fans to Camp Sevier.

MEMORANDUM AS TO CEILING FANS, LIBERTY THEATRES OF THE BLUE CIRCUIT.

June 27, 1918.

On May 9, 1918, 180 ceiling fans were ordered through the Depot Quartermaster, Washington, D. C., from the Carroll Electric Company, Washington, D. C., as follows. The price was \$32.90 each.

- 12 1-phase 60-cycle 110-volt 56" fans to Camp Custer.
- 12 1-phase 60-cycle 110-volt 56" fans to Camp Devens.
- 12 1-phase 60-cycle 110-volt 56" fans to Camp Dix.
- 12 1-phase 60-cycle 110-volt 56" fans to Camp Dodge.
- 12 1-phase 60-cycle 110-volt 56" fans to Camp Gordon.
- 12 1-phase 60-cycle 110-volt 56" fans to Camp Grant.
- 12 1-phase 40-cycle 110-volt 56" fans to Camp Jackson.
- 12 3-phase 60-cycle 110-volt 56" fans to Camp Lee.
- 12 1-phase 60-cycle 110-volt 56" fans to Camp Lewis.
- 12 1-phase 25-cycle 110-volt 56" fans to Camp Meade.
- 12 1-phase 60-cycle 110-volt 56" fans to Camp Pike.
- 12 1-phase 60-cycle 220-volt 56" fans to Camp Sherman.
- 12 3-phase 60-cycle 110-volt 56" fans to Camp Taylor.
- 12 3-phase 60-cycle 110-volt 56" fans to Camp Upton.
- 12 1-phase 60-cycle 110-volt 56" fans to Camp Funston.

On June 1, 1918, additional fans were ordered, as follows:

- 12 3-phase 60-cycle 110-volt 56" fans to Camp Merritt.

DRINKING FOUNTAINS

On May 29, 1918, there were ordered thirty-four (34) Puritan No. S-566 "Cantonment" Galvanized Drinking Fountains, from the Halsey W. Taylor Company, Warren, Ohio, at seven (\$7.00) dollars each, two to be sent to each of the Class A Theatres (then known as the "Blue" Theatres). Later the order for Camp Pike and Camp Lewis was cancelled and shipment was made to the following theatres: (Payment to be made by the respective managers)

Camp Custer
Camp Devens
Camp Dix
Camp Dodge
Camp Gordon
Camp Grant
Camp Jackson
Camp Funston

Camp Lee
Camp Meade
Camp Merritt
Camp Sherman
Camp Taylor
Camp Sevier
Camp Upton

Drinking fountains are included in the plans of the Liberty Theatres now approaching completion at Camps Humphreys and Stuart.

SAFES

On June 25, 1918, twenty-seven (27) No. 7 safes were ordered from the Meilink Manufacturing Company, Toledo, Ohio, at \$32.50 each. These were ordered for the Liberty Theatres in the following camps:

Devens	Sherman
Dix	Stuart
Dodge	Kelly Field (transferred to Travis)
Funston	Fremont
Gordon	Wadsworth
Grant	Wheeler
Greene	Beauregard
Humphreys	Bowie
Jackson	Cody
Kearney	Hancock
Lewis	Ft. Sill
Meade	Logan
Sevier	MacArthur
McClellan	

Above safes have all been sent to and received at the above theatres.

At Camp Lee a "Marion" safe was purchased by the Manager of the Liberty Theatre, at a price of \$40.00.

At Camp Merritt, a "Marvin" safe was purchased by the Manager of the Liberty Theatre from the Herrington Hall Company, price \$85.00.

At Camp Upton a "Marvin" safe was purchased by the Manager of the Liberty Theatre from the Herrington Hall Company, price \$85.00.

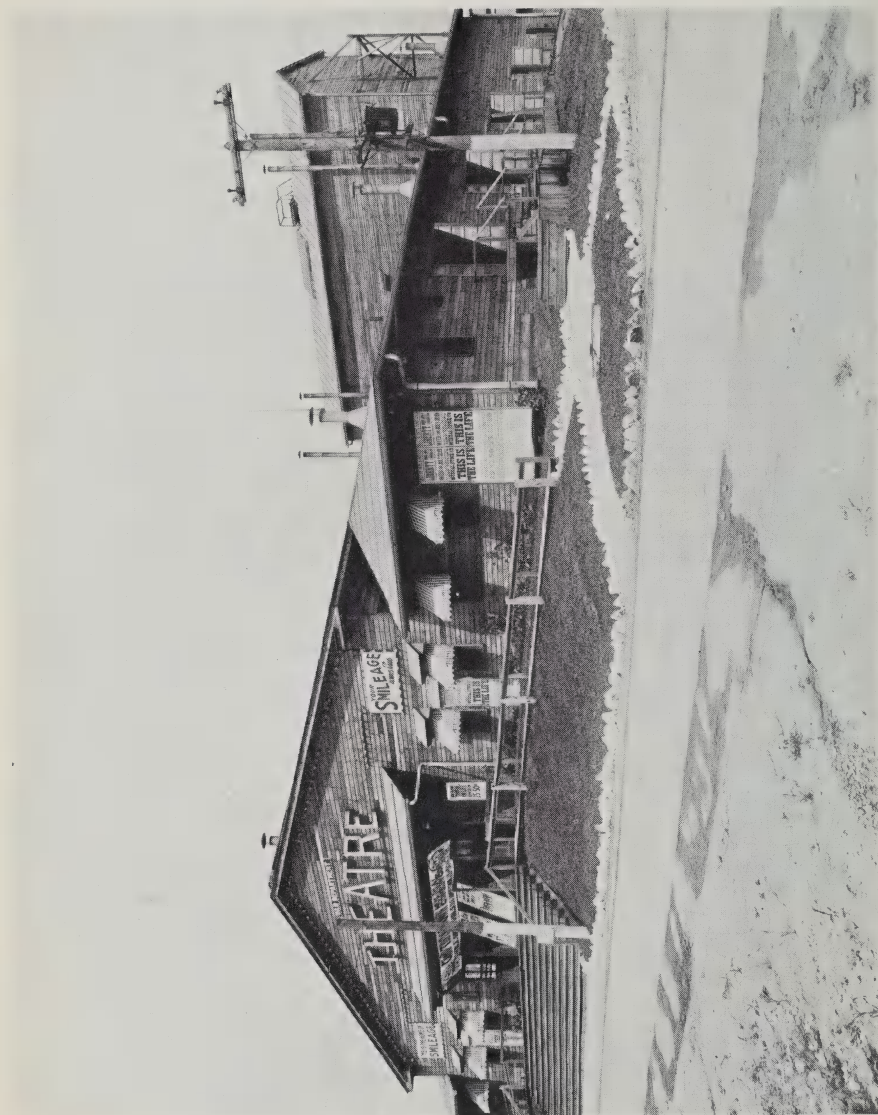
Camp Custer Liberty Theatre is using a borrowed safe.

The Liberty Theatre at Camp Taylor has a field safe, borrowed from the Camp Quartermaster.

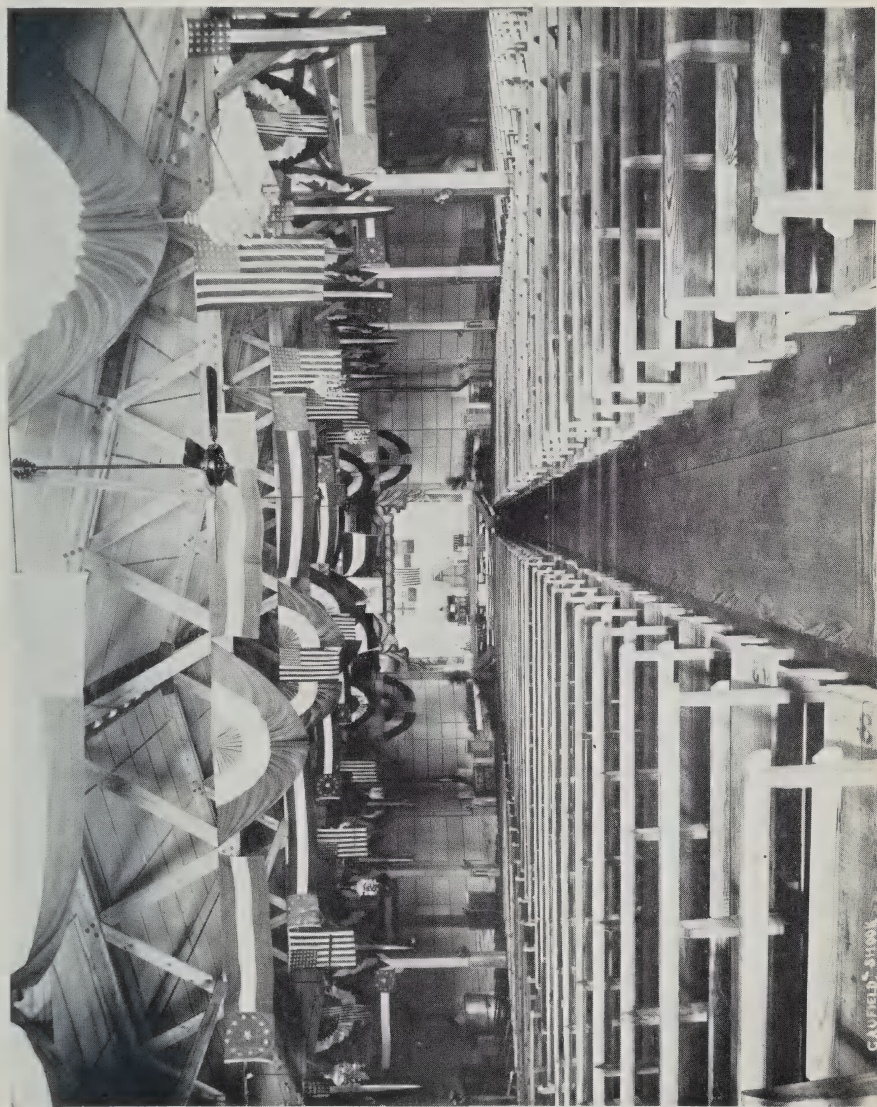
The Liberty Theatre at Camp Pike has a field safe borrowed from the Camp Quartermaster.

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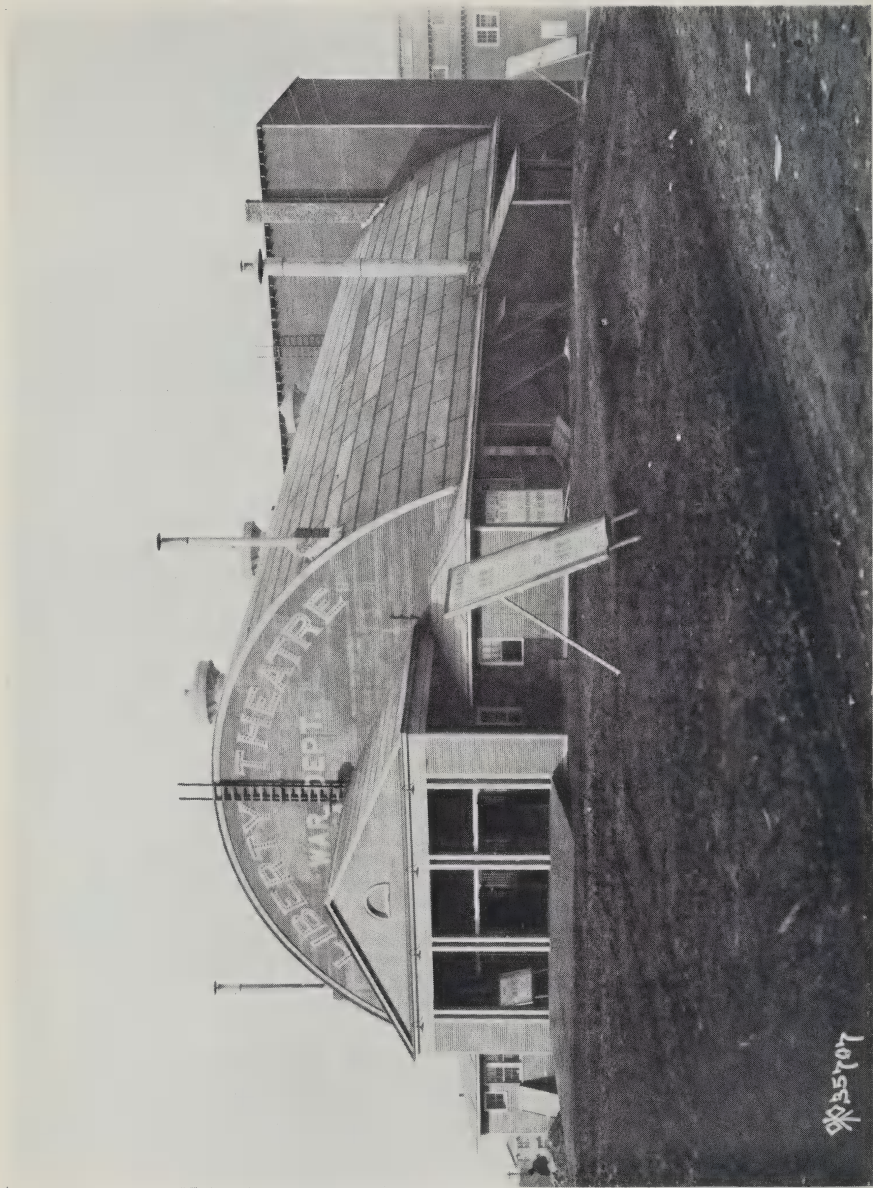
LIBERTY THEATRES



Liberty Theatre, Camp Zachary Taylor, Ky. Opened Jan. 29, 1918. Capacity, 2400.



Liberty Theatre, Camp Zachary Taylor, Ky. Opened Jan. 29, 1918. Capacity, 2400.



925707

Liberty Theatre, Camp Mills, N. Y. Opened Jan. 4, 1919. Capacity 1725.



Liberty Theatre, Camp Mills, N. Y. Opened Jan 4, 1919. Capacity 1725.

SMILEAGE REPORT OF THE MILITARY ENTERTAINMENT COUNCIL OF THE COMMISSION ON TRAINING CAMP ACTIVITIES

The term "Smileage" needs no introduction to the general public; its meaning and purpose have been given wide publicity through the campaign which was inaugurated to promote its popularity and sales back in January, 1918. Yet the full story of Smileage, with its several dramatic sidelights, a story destined to occupy a place in the history of America's part in the war, has never been told.

The problem of Smileage was a psychological one, widely recognized as having an important bearing on the successful prosecution of the war by the United States. It dealt with the mental condition of the soldier. The machinery of the War Department inducted a young man into military service, uniformed him, provided for his sustenance, started him on a course of training that called for much physical effort, but up to the time of the appearance of Smileage had been unable to evolve a plan which would supply him with an evening of healthy entertainment in a clean, modern theatre free of cost to the soldier. It was realized that the theatre could perform a duty of immense value in this respect, serving to detract the mind from the routine duties of training and contributing to a peaceful mental state. Even more important was its use as a barrier against the many dangerous forms of recreation lurking near the camps, dependent for their success on the identical situation which Smileage was designed to remedy.

It was a question of whether the soldier was to be entertained in camp by clean, harmless, constructive amusements, censored and approved by competent authorities, or whether he would be compelled to seek his enjoyment on the outside, exposed to the pitfalls there awaiting. Experiences with the troops on the Mexican Border in 1916 taught that lonesomeness, despondency, homesickness, formed one of the most difficult problems to be solved in connection with the building of a clean, strong, effective fighting force.

Soon after the United States entered the war the Commission on Training Camp Activities appointed the Military Entertainment Committee to provide Liberty Theatres in the largest camps of the country and to keep them supplied with the latest and best stage talent of the nation. But shortly after the first Liberty Theatre was opened it became evident that the average soldier in the ranks was unable to pay the admission fee of 10 or 25 cents. With a salary of \$30 per month it was impossible for him to make the required allotment, pay his insurance, subscribe to a Liberty Bond, purchase his few personal necessities and pay admission to the shows. This condition became so serious that it was a question whether the Liberty Theatres should not be closed.

In November, 1917, Mr. Marc Klaw, who had taken a deep personal interest in the movement, called a conference in New York at which Mr. Raymond B. Fosdick, Mr. Lee F. Hammer and Mr. Harry P. Harrison was present. Here it was proposed to discontinue the Military Entertainment Committee and turn all Liberty Theatres over to the Divisions stationed at the camps and cantonments, or place them in the hands of private concessionaires who would be made responsible for each theatre.

At this time Mr. Klaw conceived the Smileage idea and had issued a few books, but as they did not seem to be in public demand he was in favor of abandoning the project. It was fortunate at this juncture that Mr. Klaw laid one of his Smileage books before the conference, and even more fortunate that Mr. Harrison had the vision to realize that here at last was the key to success. He immediately saw the possibilities of Smileage and succeeded in convincing the members of the conference that he could take the idea and maintain the whole chain of Liberty Theatres without depending on the financial support of the soldiers themselves.

The plan was to sell the Smileage books to the folks at home, who in turn would send them to the boys in camp, thus affording the latter a means of admission to all paid entertainments without having to go into their own pockets for the pleasure. Furthermore, in addition to serving as a valuable link between the home folks and the soldier, it promised the funds necessary to keep the theatres alive. With these objects in view it was estimated that in order to cover the expenses of entertainment and at the same time keep every boy supplied with Smileage book coupons, \$1,000,000 worth would have to be sold during the fiscal year beginning January 1, 1918.

The conference decided that it would cost not less than \$50,000 to institute a nation-wide sale of Smileage. As the Commission on Training Camp Activities did not have this amount to advance, Mr. Harrison's suggestion that a letter be sent to the Central Trust Company of Illinois (Chicago), requesting a loan of \$50,000, was adopted.

In a letter dated November 30, 1917, Mr. Fosdick, Chairman of the Commission on Training Camp Activities, appointed Mr. Harrison executive chairman of the Military Entertainment Council, in full charge of the national campaign for the sale of Smileage books.

Mr. Harrison visited the Central Trust Company and, after a four-hours' discussion secured \$50,000 on his personal note. With the funds now available it was only a question of carrying the message of Smileage to the nation by means of a vigorous campaign.

Tentative plans for the campaign had already been outlined at a conference in Washington on December 12, 1917, between the leading members of the International Association of Rotary Clubs and the managers of the Chautauqua-Lyceum Bureaus. Results were practically assured when this group got behind Smileage with the vigor that characterizes all activities of Rotarians, and with the thoroughness which has made the Chautauqua and Lyceum movement one of the greatest educational forces in America.

About this time Mr. Harold Braddock, who had been appointed Director of the Military Entertainment Council, gathered his staff around him and set out to establish Smileage. The active campaign was launched on January 1, 1918. Previous to this Mr. Braddock had taken over a small number of Smileage books which Mr. Klaw had left from his original stock, and had placed a hurry-up order with a Philadelphia concern for two million \$1.00 books containing twenty 5-cent coupons each, and two hundred thousand \$5.00 books containing one hundred 5-cent coupons each. The entire order was to be delivered by the 19th of January, 1918.

On January 1, 1918, when the campaign began, 6,000 patriotic citizens, representing as many communities in every part of the United States, volunteered their services as local Smileage Chairmen, each pledging to sell an amount of Smileage equal to 5 per cent of the population of his community. This sum was based on the fact that the urban population of the United States is approximately 40,000,000, of which about one-half are reachable in a patriotic campaign. Thus, 5 per cent of that number made a goal of \$1,000,000 worth of Smileage to be sold each year for the duration of the war.

The campaign would now have moved along smoothly had it not been for a series of unavoidable delays in getting the Smileage books into the hands of the local chairmen. The house which undertook their printing was handicapped by a lack of special machinery for the work and also by the fuel-closing order that was issued about that time, depriving it of the use of power for manufacturing purposes. When the books finally were delivered to the Military Entertainment Council many difficulties were encountered in getting them to the local chairmen on account of transportation delays caused by snowstorms and blizzards in various parts of the country.

As soon as possible Smileage books apportioned to the population, advertising material and posters were sent to each local chairman. Every shipment comprised books of the two denominations. Each chairman appointed a committee of representative men and women from his community, and, with his own group of workers under him, conducted such a campaign as he thought best adapted to local conditions. The methods of carrying on these local campaigns necessarily differed materially to produce results in various communities. In Kansas City, Mo., for example, the local committee raised \$10,000 for Smileage through a "tag day", and this notwithstanding that the day was marked by a pouring rain. Columbus, O., which had a substantial "war chest" at its disposal, appropriated a lump sum of \$12,500 to cover the city's quota, while Worcester, Mass., waged a week's campaign which netted \$10,000.

The enterprise, energy and ingenuity injected into the campaign from all sides soon produced pronounced results. The Military entertainment Council aspired to sell \$1,000,000 worth of Smileage by January 1, 1919, but it soon became evident that the sales would far exceed the goal. So it did not occasion surprise to those who had watched the progress of the undertaking when the million-dollar mark was passed in July, five months ahead of the scheduled time. Smileage had succeeded beyond all expectations.

The feeling toward Smileage at home was clearly demonstrated. It met with public approval. What was its reception in the camps? On October 1, 1918, \$467,327 worth of coupons had been accepted from soldiers in exchange for admission to the various Liberty Theatres now flourishing in the camps and cantonments. These coupons formed at times as high as 60 per cent of the total theatre receipts in the 42 largest camps. Thousands of soldiers who would have been unable to attend the theatres under ordinary conditions, on account of financial reasons, found that a Smileage book, presented at the box-office, was an open sesame to a bright world of play that carried his mind from the trials of the day and furnished the mental recreation that would enable him to pursue his training with fresh zest and interest on the morrow.

Before the successful establishment of Smileage the erection and maintenance of Liberty Theatres in all the camps in the country had been a financial problem of no mean dimensions. Funds had been appropriated for their erection but it was imperative that they be made self-supporting. Smileage accomplished this by filling theatres in 42 of the camps with an average of 95,000 soldiers per night.

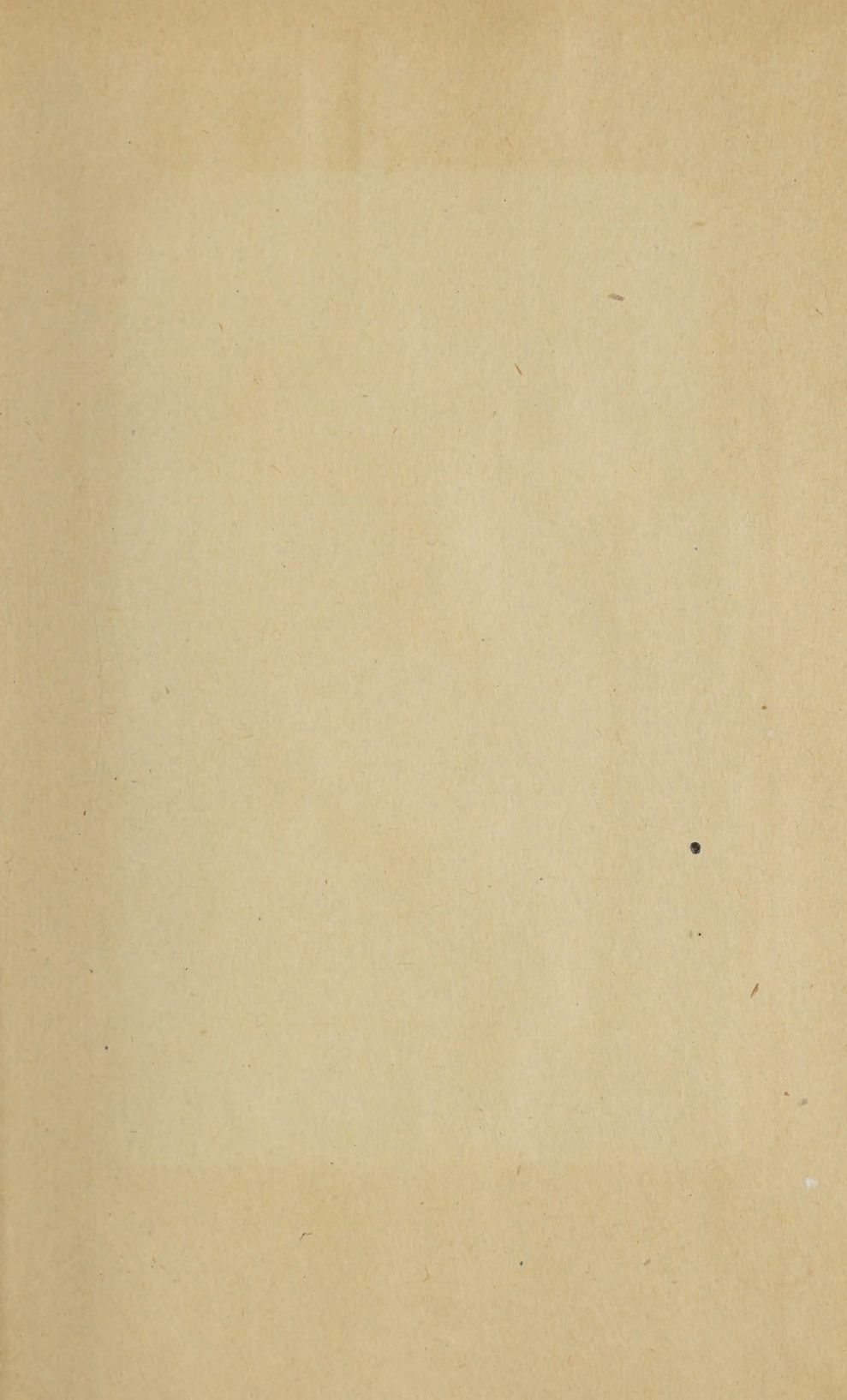
Had the war continued it is very probable that the Smileage privilege would have been extended to the American Expeditionary forces, as plans in that direction were under consideration when the armistice was signed.

A better idea of the proportions reached by a campaign which accomplished 12-months' work in seven and which will always stand out as one of the unique undertakings conducted by the Government to build our soldiers into a more effective fighting force, can be obtained from the following figures:

**WAR DEPARTMENT
COMMISSION ON TRAINING CAMP ACTIVITIES.
STATEMENT OF SMILEAGE ACCOUNTS
AS OF December 31, 1918.**

Sales.....	\$936,351.05
Redemption.....	547,648.66
	<hr/>
Smileage Books in Hands of Soldiers.....	388,702.39
Cost of Sales Campaign including printing of smileage books to the value of \$3,800,000.00.....	131,565.88
	<hr/>
Cash in Smileage Fund.....	\$257,136.51

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